Usenet Newsgroup Archive: rec.radio.broadcasting

2010

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Date span: 2010-01-27 through 2010-12-26

Source text: rec.radio.broadcasting.txt

Source item: https://archive.org/details/usenet-rec

Messages included in this PDF: 141

Messages are presented chronologically by archived date.

Binary or encoded payloads are not printed as blocks of encoded text; a placeholder appears where such material was detected. The original source text is unchanged.

1. Observations/questions about HD Radio

Newsgroup: rec.radio.broadcasting
Date: 2010-01-27 00:16:23 UTC
From: Intolerant Bastard <intolerantbastard@gmail.com>
Message-ID: <8e12df18-4722-42d7-befb-a4f6fa6a8971@l3g2000vbp.googlegroups.com>
Source record: 1228

I've recently picked up a Sangean HDT-1 for a song ($70 bucks
shipped), and have hooked it up to my stereo. I have noticed several
stations here in the Twin Cities that do not utilize the display
features of HD Radio, and was wondering if it was due to a)
incompetent engineers, b) incompetent listener (me!), or c)
incompetent corporations (Ibiquity or Clear Channel?). Here's a list
of most of the stations I received during the day on Jan. 26, 2010;

88.5 KBEM RDS only

89.3 KCMP HDx2

90.3 KFAI HDx1 (not 24/7)

91.1 KNOW HDx3

92.5 KQRS HDx2 ###

93.7 KXXR HDx2 ###

94.5 KSTP RDS only

97.1 KCTZ HDx2 ***

98.5 KTIS HDx3

99.5 KSJN HDx2

100.3 KTLK HDx3 ***

101.3 KDWB HDx2 ***

102.1 KEEY HDx2 ***

102.9 WLTE HDx2

104.1 KZJK HDx2

105.7 WGVZ nothing detected

106.7 K294AM (KFAI translator)

107.1 WFMP RDS only

107.9 KQQL HDx2 ***

Observations - using an RCA VHF/UHF amplified antenna works extremely
well here near Little Canada, with the caveat that the amplification
level needs to be at the absolute minimum, or else the front end gets
swamped.

I've also noticed that there are varying degrees of info passed on via the display; for example, the stations marked with (###) only show the station name and HD channel (KQRS-1), with absolutely no song/artist data to speak of (yet it is showing up via RDS on my Grundig Ocean Boy 510); and the stations marked with (***), upon HD lock, only show the following repeating text; "hd radio...www.HD-Radio.com"; what's interesting about that is my Sony XDR-S3HD *does* show artist/track info on those (***) channels... incidentally, most, if not all, of the latter group are Clear Channel stations, so maybe they have decided to save some money by eliminating engineers? Then again, for as much as they have tried pushing this on the public, no one really seems to care, so their engineers must not care too much either.

My questions would be this - is it possible that the Clear Stations are just not implementing their display data correctly, or have there been changes to the data stream that my rig isn't capable of decoding? I've read several accounts of radio staff using this model as their off-air monitor equipment, since they are built so well. I am quite impressed with it so far. If anyone is interested, the firmware on this rig is Ver. 1.3f 061227.

Does anyone know why the display error is happening? Thanks for any info you might have.

2. Re: Observations/questions about HD Radio

Newsgroup: rec.radio.broadcasting
Date: 2010-01-27 17:24:22 UTC
From: kludge@panix.com
Message-ID: <hjpofebhn1@panix2.panix.com>
Source record: 1229

Intolerant Bastard <intolerantbastard@gmail.com> wrote:
>I've recently picked up a Sangean HDT-1 for a song ($70 bucks
>shipped), and have hooked it up to my stereo. I have noticed several
>stations here in the Twin Cities that do not utilize the display
>features of HD Radio, and was wondering if it was due to a)
>incompetent engineers, b) incompetent listener (me!), or c)
>incompetent corporations (Ibiquity or Clear Channel?).

If you have an automation system playing your music, it's no problem
to put the song titles on RDS and in the HD radio stream.

If you have an automation system switching feeds from remote sources,
you can't really do that because the automation system doesn't know
anything about what is playing other than what the source is. At best
you can display the show title.

If you have an actual human being playing records, you're totally out
of luck with the display. But hopefully with an actual human being
he's going to announce what he's playing (and at worst you can call up
the studio and ask him what he just played... and he might even play a
request).

>I've also noticed that there are varying degrees of info passed on via
>the display; for example, the stations marked with (###) only show the
>station name and HD channel (KQRS-1), with absolutely no song/artist
>data to speak of (yet it is showing up via RDS on my Grundig Ocean Boy
>510); and the stations marked with (***), upon HD lock, only show the
>following repeating text; "hd radio...www.HD-Radio.com"; what's
>interesting about that is my Sony XDR-S3HD *does* show artist/track
>info on those (***) channels... incidentally, most, if not all, of the
>latter group are Clear Channel stations, so maybe they have decided to
>save some money by eliminating engineers? Then again, for as much as
>they have tried pushing this on the public, no one really seems to
>care, so their engineers must not care too much either.

Odds are the Clear Channel folks are just repeating programming that comes
to them over the bird, and the local automation system doesn't know anything
other than it's coming off of source input such-and-so.
--scott

--
"C'est un Nagra. C'est suisse, et tres, tres precis."

3. Re: Observations/questions about HD Radio

Newsgroup: rec.radio.broadcasting
Date: 2010-01-27 20:07:08 UTC
From: Intolerant Bastard <intolerantbastard@gmail.com>
Message-ID: <ce5881d2-77f1-4ef6-8b08-7aa5073226ad@t1g2000vbq.googlegroups.com>
Source record: 1230

```
On Jan 27, 11:24 am, klu...@panix.com (Scott Dorsey) wrote:
> Odds are the Clear Channel folks are just repeating programming that come
s
> to them over the bird, and the local automation system doesn't know anyth
ing
> other than it's coming off of source input such-and-so.
> --scott

My main question is *why* it works properly on the Sony, and not the
Sangean... There is some discrepancy between what fields get passed to
the display on the HDT-1, and on the Sony, and I'm wondering what it
is, and, more importantly, how to get it corrected - whether via
firmware, or outright replacement. I think I'll call Sangean.
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4. Change of moderator for rec.radio.broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-01-30 06:06:04 UTC
From: rec-radio-broadcasting-request@panix.com
Message-ID: <hk0i70poc1@reader1.panix.com>
Source record: 1231
Cross-posted to: rec.radio.broadcasting,alt.radio.broadcasting,ba.broadcast.moderated,rec.radio.noncomm,rec.radio.info

(Crossposted to several relevant newsgroups, with followups directed to rec.radio.broadcasting. Please check headers carefully before following up or replying.)

As of January, 2010, the moderation team for ba.broadcast.moderated (Bay Area, California, USA) has taken over moderation duties for rec.radio.broadcasting. The moderators on our team are three experienced industry professionals and past participants on rec.radio.broadcasting: Mark Roberts, Patty Winter, and John Higdon. We are hosted at Public Access Internet and Unix, NYC (Panix) and using Secure, Team-Based Usenet Moderation Program (STUMP). Articles posted from a newsreader should now be automatically sent to the new team.

We appreciate the efforts of the late Bill Pfeiffer in creating this newsgroup in 1992 and moderating it until his untimely death in 1999, his friends and Internet colleagues that served as an interim moderation team to keep the newsgroup going, and Steve Sobol who took over as permanent replacement moderator from 2000 to 2010. Steve graciously consented to have the new team take over immediately.

The newsgroup's original charter from 1992 may be found at

http://www.panix.com/~babm/usenet/rrb/

The August 1997 version of the newsgroup's posting guidelines may be found at:

http://groups.google.com/group/rec.radio.broadcasting/browse_thread/thread/955c485039a3d87

An updated, and periodically posted, submission guidelines article is pending, but in the meantime, the following general guidelines apply:

- We will generally abide by both the letter and intent of Bill Pfeiffer's original charter, posting guidelines, and overall moderation policies.

- Per the rec.radio.broadcasting guidelines, the posting of copyrighted material without the permission of the copyright holder will not be allowed. Instead, please write a brief synopsis of the article with a link to the full piece.

- Bill Pfeiffer prohibited or restricted the use of pseudonyms or unroutable (i.e., "munged") E-mail addresses. As a pragmatic concession to the realities of the present-day Internet, and consistent with the practices of other moderated newsgroups, pseudonyms and unroutable E-mail address are permitted with some

restrictions. We ask that From: lines of submitted articles not misrepresent the submitter's identity, be changed excessively, or match a user or domain other than that of the submitter. Please also realize that if a submitter uses an unroutable E-mail address, then they will not be able to receive acknowledgment or rejection messages for their submitted articles.

- In Bill Pfeiffer's configuration, an "X-No-Archive: yes" header was automatically added to all posts so that they would not be archived on DejaNews (later Google Groups). In our current configuration, it is not. Thus, if the submitter does not wish their posts to rec.radio.broadcasting to be archived, they will have to add that header themselves, as with any other newsgroup.

- A limited amount of appropriate simultaneous crossposting (such as to rec.radio.noncomm, ba.broadcast, ba.broadcast.moderated, and alt.radio.broadcasting) will be permitted at the discretion of the moderation team. Currently, a limit of 3 newsgroups total is enforced by our moderation software (this article is an exception).

We hope to be able to turn around articles the same day, and probably much faster in actual practice.

We would also be interested in inputs on any FAQ/history/charter documents, or possibly volunteers to restart and coordinate Bill Pfeiffer's old Radio Watchers program.

We would like everyone to consider submitting articles, making suggestions, offering any contributions of time, referring us to other possible interested individuals, or even referring this new development (a change of moderators) to other broadcasting-related mailing lists or web forums in which they participate.

Questions, suggestions, concerns, or criticisms may be directed to rec-radio-broadcasting-moderated-request@panix.com, which is the default reply address for this article.

5. Mutual Radio Network coverage of D-Day 6/6/1944

Newsgroup: rec.radio.broadcasting
Date: 2010-02-07 00:55:53 UTC
From: Stu Dio <bill_andrew_99@yahoo.com>
Message-ID: <d83d3ff7-d925-417c-b54e-aa9d3f45f108@f15g2000yqe.googlegroups.com>
Source record: 1232

Does anyone have any links to recordings of Mutual Broadcasting System's (MBS) coverage of the D-Day landings in World War Two? I've located collections of NBC and CBS and would think someone would have preserved Mutual's coverage.

Then again, because of the nature of MBS at that time, there may not have been any effort to put up coverage or do anything beyond their regular newscasts.

Certainly would be interested in hearing about that, if anyone knows anything.

6. Re: Keep CALM

Newsgroup: rec.radio.broadcasting
Date: 2010-02-15 06:14:33 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4b78d2ea$0$1666$742ec2ed@news.sonic.net>
Source record: 1233
Cross-posted to: ba.broadcast.moderated,rec.radio.broadcasting

[cross-poste to and followups set to rec.radio.broadcasting, since
my comments aren't related to the Bay Area.]

In article <3a9hn5havrfj99dn11bcbfh6ba7tq09a49@4ax.com>,
Phil Kane <Phil.Kane@nov.shmovz.ka.pop> wrote:
>
>At this past week's SBE Chapter meeting, the presenter (Orban's
>National Sales Manager) led a small discussion about Rep. Eshoo's CALM
>bill which will dump the issue of regulating advertising loudness onto
>the FCC to solve. ("We Fought the Law and the Law Won")
>
>(Why do I hear the strains of "Dream the Impossible Dream" from "Man
>of La Mancha" in the background? How does one herd cats?)

With professional cat herders, of course:

http://creativity-online.com/work/eds-cat-herders/13811

>I noted in the discussion that the bill only covered TV and Cable and
>Satellite, and not radio. Just like the OTARD act, someone dropped
>the ball.

Hmmm, if it's been a problem on radio, it's been rare. Most of the
problems I've heard on TV have been from inserts--e.g. DirecTV inserting
a spot into a local slot on BBC America or Comcast on CNN. Since radio
stations mostly have local programming, they aren't mixing different
feeds. (Okay, I don't listen to many syndicated shows, so maybe it's
a problem with those. Although I do listen to some on weekends and
haven't heard problems.)

Phil, have you heard really obvious audio-level changes with radio
spots?

Patty

7. Re: Keep CALM

Newsgroup: rec.radio.broadcasting
Date: 2010-02-15 16:06:49 UTC
From: patty1@sonic.net
Message-ID: <4b7970c2$0$1582$742ec2ed@news.sonic.net>
Source record: 1234

[cross-posted to and followups set to rec.radio.broadcasting, since
my comments aren't related to the Bay Area.]

In article <3a9hn5havrfj99dn11bcbfh6ba7tq09a49@4ax.com>,
Phil Kane <Phil.Kane@nov.shmovz.ka.pop> wrote:
>
>At this past week's SBE Chapter meeting, the presenter (Orban's
>National Sales Manager) led a small discussion about Rep. Eshoo's CALM
>bill which will dump the issue of regulating advertising loudness onto
>the FCC to solve. ("We Fought the Law and the Law Won")
>
>(Why do I hear the strains of "Dream the Impossible Dream" from "Man
>of La Mancha" in the background? How does one herd cats?)

With professional cat herders, of course:

http://creativity-online.com/work/eds-cat-herders/13811

>I noted in the discussion that the bill only covered TV and Cable and
>Satellite, and not radio. Just like the OTARD act, someone dropped
>the ball.

Hmmm, if it's been a problem on radio, it's been rare. Most of the
problems I've heard on TV have been from inserts--e.g. DirecTV inserting
a spot into a local slot on BBC America or Comcast on CNN. Since radio
stations mostly have local programming, they aren't mixing different
feeds. (Okay, I don't listen to many syndicated shows, so maybe it's
a problem with those. Although I do listen to some on weekends and
haven't heard problems.)

Phil, have you heard really obvious audio-level changes with radio
spots?

Patty

8. LARadio dot com is Now a FREE website

Newsgroup: rec.radio.broadcasting
Date: 2010-02-19 04:21:55 UTC
From: "tedalvy@aoldotcom" <tedalvy@aol.com>
Message-ID: <c2e4d0b9-7e49-4721-a4aa-1aa7633214ae@u19g2000prh.googlegroups.com>
Source record: 1235

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LARadio dot com is Now a FREE website with extra stuff by subscription.
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9. Delighted to join you

Newsgroup: rec.radio.broadcasting
Date: 2010-02-19 16:55:55 UTC
From: W B Reese <zaq1xsw2@sonic.net>
Message-ID: <huetn5d8f7unshcrfilf546k4hufsfc80a@4ax.com>
Source record: 1236

Dear rec.radio.broadcasting,

It is a delight to join this group.

Thanks Mark for the posting on ba.broadcast.moderated

My thanks to John Higden Patty and you Mark for your efforts !

Warren Reese

10. Re: Delighted to join you

Newsgroup: rec.radio.broadcasting
Date: 2010-02-20 02:30:02 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4b7ed0f8$0$1584$742ec2ed@news.sonic.net>
Source record: 1237

In article <huetn5d8f7unshcrfilf546k4hufsfc80a@4ax.com>,
W B Reese <zaq1xsw2@sonic.net> wrote:
>
>It is a delight to join this group.
>
>Thanks Mark for the posting on ba.broadcast.moderated

Welcome, Warren, and yes, thanks to Mark for reminding
everyone that with this group up and running again, we
have an excellent place to discuss topics that drift
away from being about the Bay Area and instead address
national issues, such as TV/radio spectrum allocation.

Also, as Mark noted, this group is available via Google
Groups, which thus far has ignored requests to carry
ba.broadcast.moderated. :-(

Patty

11. KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-20 05:59:47 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <7u92slF6pvU1@mid.individual.net>
Source record: 1238

H/T to Thomas Groom for the following link to the Stockton Record,
which reports that longtime Stockton station KSTN will leave the
air tonight after more than 60 years on the air:

http://www.recordnet.com/apps/pbcs.dll/article?AID=/20100219/A_NEWS/100219834

The report also says that KSTN-FM, currently a regional Mexican station, will
switch Monday to a contemporary Christian format.

The stations are still locally owned. KSTN(AM) was one of the last
AM stations doing a CHR format, later moving to what it called a
"power oldies" format with an unusually eclectic playlist for an
oldies station.

It wasn't possible for me to determine from my Bay Area location
tonight whether the station was on the air; the 1420 kHz signal
did not make it far into the Bay Area, whether day or night.
Still, it was a distinctive and local voice, far too rare in an era
of corporate repeater radio.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

12. Re: KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-20 17:39:47 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hlodt2eqc4@news.eternal-september.org>
Source record: 1239

Mark Roberts <markrobt+usenet@gmail.com> wrote:

>It wasn't possible for me to determine from my Bay Area location
>tonight whether the station was on the air; the 1420 kHz signal
>did not make it far into the Bay Area, whether day or night.
>Still, it was a distinctive and local voice, far too rare in an era
>of corporate repeater radio.

Looks like they stayed til the bitter end. How many Top 40 or CHR or whatever stations are still on AM? Hardly a handful. I was surprised over the years that they never switched the formats between the stations, but I guess the FM format was just too lucrative (at least in the past, anyway).

According to one of the Record articles, the AM may come back on the air. I suspect it will, since evern the most marginal AM stations are still finding ways to stay in business. Think KVTO, KWG, etc.

13. Re: KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-20 18:19:27 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <7uamrmFarnU1@mid.individual.net>
Source record: 1240

David Kaye <sfdavidkaye2@yahoo.com> had written:
|
|Looks like they stayed til the bitter end. How many Top 40 or CHR or whatever
|stations are still on AM? Hardly a handful. I was surprised over the years
|that they never switched the formats between the stations, but I guess the FM
|format was just too lucrative (at least in the past, anyway).

That's what I always understood. I suspect there are no Top 40/CHR stations left on AM in the United States. That would be hardly surprising; anyone under 50 no doubt views AM as a talk-radio medium.

| According to one of the Record articles, the AM may come back on the air. I
| suspect it will, since evern the most marginal AM stations are still finding
| ways to stay in business. Think KVTO, KWG, etc.

KVTO does it the time-honored way, by time brokerage. KWG is an all-Catholic station, Immaculate Heart Radio -- the same as 1260 in San Francisco.

I am amazed at how few AMs have gone off the air. In an ever noisier and more crowded band,the smaller, weaker stations have a harder time being heard. The new generation of ultrasensitive DSP radios has come along too late to help.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

14. Re: KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-21 02:07:15 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <qo0gn.6759$Ab2.4891@newsfe23.iad>
Source record: 1241

```
* David Kaye wrote, On 2/20/2010 9:39 AM:
>
> Looks like they stayed til the bitter end. How many Top 40 or CHR or whatever
> stations are still on AM? Hardly a handful. I was surprised over the years
> that they never switched the formats between the stations, but I guess the FM
> format was just too lucrative (at least in the past, anyway).
>

Back in the late 60s and early 70s KSTN-FM would do Spanish and
Portuguese about half the time and then simulcast evening and
overnight from the AM. It remained that way for a long, long time
until the FM went full time Spanish.

JT
--
```

15. KFRC-FM (KCBS) adding HD-3?

Newsgroup: rec.radio.broadcasting
Date: 2010-02-22 02:36:33 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <7ue09sFs7hU1@mid.individual.net>
Source record: 1242
Cross-posted to: ba.broadcast.moderated,rec.radio.broadcasting

This weekend, I've noticed additional deterioration of the audio quality on KFRC-FM, both for the main channel, repeating all-news KCBS(AM), and for the HD-2 channel, carrying the remnants of KFRC's former classic hits format. An HD-3 channel for KFRC now pops up.

The odd thing is that this deterioriation was noticeable even though there was no audio on the HD-3 channel. (I could live with the sound at HD-2 compression levels, but not at HD-3.)

Is the HD compression scheme one that allocates a fixed number of bits to each channel, regardless of the need for those bits at any moment in time?

One also questions the wisdom of further compromising audio quality on a station that's all-news. The HD compression scheme really chews up voices but can be somewhat more tolerable on music. (I readily admit this statement is a matter of perception.)

It also appears that, at least in the San Francisco Bay Area, CBS is being most aggressive with its HD programming. If there will be an HD-3 channel for KFRC-FM, it will be the second station in the Bay Area with one. The other is KCBS's KITS, running alternative on the main channel, "classic alternative" on HD-2, and the last.fm "discovery" channel in mono on HD-3. None of the other stations with HD are running a third channel. From a visit to New York City last year, I recall that use of HD-3 is more widespread there.

(NB: crossposted to ba.broadcast.moderated and rec.radio.broadcasting. Please consider directing followups as appropriate, depending upon whether it would be of primarily regional interest, or of broader interest.)

--
Mark Roberts - Oakland, California
If you quote, please quote only relevant passages and not the whole article.

16. Re: KFRC-FM (KCBS) adding HD-3?

Newsgroup: rec.radio.broadcasting
Date: 2010-02-22 04:12:38 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-10F6BC.19582221022010@news.announcetech.com>
Source record: 1243

In article <7ue09sFs7hU1@mid.individual.net>,
Mark Roberts <markrobt+usenet@gmail.com> wrote:

> Is the HD compression scheme one that allocates a fixed number of
> bits to each channel, regardless of the need for those bits at any
> moment in time?

Yes.

> One also questions the wisdom of further compromising audio quality
> on a station that's all-news. The HD compression scheme really
> chews up voices but can be somewhat more tolerable on music. (I
> readily admit this statement is a matter of perception.)

This is why AM talkers are dropping "HD", at least the ones who take any pride in their sound. KGO dropped it for two reasons: it made them sound much worse, and it interfered with other stations on the west coast at night. The proprietary iBiquity codec is not friendly to voice at low bit rates at all.

> It also appears that, at least in the San Francisco Bay Area, CBS
> is being most aggressive with its HD programming. If there will be
> an HD-3 channel for KFRC-FM, it will be the second station in the
> Bay Area with one. The other is KCBS's KITS, running alternative on
> the main channel, "classic alternative" on HD-2, and the last.fm
> "discovery" channel in mono on HD-3.

There isn't much to be lost there. Both of those stations (particularly KITS) sound pretty bad in general. CBS seems to have developed an extremely aggressive stance when it comes to IBOC. While others have abandoned digital on AM, CBS still hangs in there.

> None of the other stations
> with HD are running a third channel. From a visit to New York City
> last year, I recall that use of HD-3 is more widespread there.

I can see that. During my visits there I note that radio in general sounds like trash, so the effects of tinier and tinier bit streams are probably taken in stride by the listeners.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

17. Re: KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-26 02:51:06 UTC
From: Thomas Groom <usenet@thegreenfalcon.com>
Message-ID: <C7AC75FA.24C95%usenet@thegreenfalcon.com>
Source record: 1244

in article 7u92slF6pvU1@mid.individual.net, Mark Roberts at
markrobt+usenet@gmail.com wrote on 2/19/10 9:59 PM:

> It wasn't possible for me to determine from my Bay Area location
> tonight whether the station was on the air; the 1420 kHz signal
> did not make it far into the Bay Area, whether day or night.
> Still, it was a distinctive and local voice, far too rare in an era
> of corporate repeater radio.

The AM signal barely made it across town in the night hours!! Despite that,
it was nice to have one station in town that wasn't operated out of San
Antonio.

-Thomas Groom

18. Re: KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-27 16:19:48 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hmaoh5$i6b$1@news.eternal-september.org>
Source record: 1245

Thomas Groom <usenet@thegreenfalcon.com> wrote:

>The AM signal barely made it across town in the night hours!! Despite that,
>it was nice to have one station in town that wasn't operated out of San
>Antonio.

My experience was that both daytime and nighttime signals were good on the eastern side of the Oakland/Berkeley hills. Daytime KSTN got into the Hayward/Fremont area and as far west as San Mateo or so.

Now, this was in the days when KSTN was the station to listen to, when they broke new songs before KFRC did.

19. Re: KSTN, Stockton, Calif., leaving the air

Newsgroup: rec.radio.broadcasting
Date: 2010-02-27 19:24:24 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-A26045.10024927022010@news.announcetech.com>
Source record: 1246

In article <hmaoh5$i6b$1@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> Now, this was in the days when KSTN was the station to listen to, when they
> broke new songs before KFRC did.

The power of programming cannot be overstated. It affects everything at
a station and can even improve its coverage area.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

20. Founding father of Top 40 seriously ill

Newsgroup: rec.radio.broadcasting
Date: 2010-02-27 22:02:01 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <7utc95F2obU1@mid.individual.net>
Source record: 1247

Last week, Aaron Barnhart of the Kansas City Star reported that
Richard Ward Fatherley, one of the pioneers of Top 40 radio,
was seriously ill from injuries sustained in a fall.

Fatherley as a program director at WHB, one of the stations
at which Todd Storz installed the first Top 40 formats.

Barnhart's post is at:
<http://blogs.kansascity.com/tvbarn/2010/02/fatherley.html>

There is an error in in the article. At the time, WHB was a
10,000-watt station at 710. Barnhart has probably confused it with
WHB's present home with 50,000 watts at 810. WHB and KCMO, which is
now at 710, swapped frequencies in 1997.

But there is much there that is illuminating. I did not know, for
example, that Fatherley also was a key player in launching the
album-rock format on KYYS (now KSRC) on the former WDAF-FM in 1974.
"KY 102" continued to be a success into the new millenium, but
has since been replaced.

In the early 1990s, Fatherley also was the "voice" of
easy-listening station KFEZ, which had been rebuilt
after a flood damaged its transmitter site in 1990.

Fatherley's own site commemorating WHB,
www.worldshappiestbroadcasters.com, is still up and running
at this time.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

21. Re: Founding father of Top 40 seriously ill

Newsgroup: rec.radio.broadcasting
Date: 2010-02-28 15:45:15 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hmdbvb$7t5$1@news.eternal-september.org>
Source record: 1248

Mark Roberts <markrobt+usenet@gmail.com> wrote:

>Barnhart's post is at:
><http://blogs.kansascity.com/tvbarn/2010/02/fatherley.html>

Thanks for the link. I played the entire video. It was great to learn about
the Midwest part of Top-40 and Fatherly.

22. Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-03-10 17:55:58 UTC
From: kludge@panix.com
Message-ID: <hn8ifbacs1@panix2.panix.com>
Source record: 1249

Anyone out there still remember the M-30B? I am dusting off one at a
local station and have a few questions.

There is an "operate/tune" switch which appears to change the screen grid
bias to reduce the output level when tuning, but the directions for alignment
don't mention it.

It appears I can do all of the tuning up until the output stage section
with the switch set to TUNE. I can tune the output section (plate and
antenna coupling) and get the power set around 95 on the meter, like
the manual says, with the switch set to tune.

I assume, though, that I want to set the antenna coupling control for
final power setting using the switch on OPERATE.

So questions include: how do I use the switch for tuning, AND once I have
done that, is there any reason not to just leave the switch on TUNE in
order to reduce power and extend the life of the final if I don't mind
the reduced range?

Not only that, if I set the antenna coupling for reduced power, is that
going to extend the life of the finals?
--scott
--
"C'est un Nagra. C'est suisse, et tres, tres precis."

23. Re: Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-03-13 20:27:44 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-698580.11221613032010@news.announcetech.com>
Source record: 1250

In article <hn8ifbacs1@panix2.panix.com>,
kludge@panix.com (Scott Dorsey) wrote:

> So questions include: how do I use the switch for tuning, AND once I have
> done that, is there any reason not to just leave the switch on TUNE in
> order to reduce power and extend the life of the final if I don't mind
> the reduced range?

Gee, and I get called an old fogey...I haven't seen tube-type gear in
ages! But seriously, to answer your question: there might be a problem
doing that. The purpose of the "tuning" mode is to limit stage operating
parameters to "safe" levels until proper tuning is either achieved, or
is good enough to allow safe operation of the tube.

You have to ask yourself if the unit, properly tuned, might be better in
terms of efficiency and component longevity in "normal" mode than in the
parameter-limiting "tune" mode. It's a distinct possibility.

> Not only that, if I set the antenna coupling for reduced power, is that
> going to extend the life of the finals?

It could, assuming you don't kill the efficiency of the output stage.
One of the arts tuning up any transmitting device is finding the sweet
spot in terms of plate current, grid drive, and stage coupling. The
Harris MW-5 transmitters were notorious for having a narrow range of
final plate current and drive. Operate outside that range, and your tube
life drops precipitously, even though from a raw tube-spec point of
view, everything was well within limits.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

24. Re: Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-03-14 16:59:59 UTC
From: kludge@panix.com
Message-ID: <hnir4b$6bj$1@panix2.panix.com>
Source record: 1051

John Higdon <higgy@kome.com> wrote:
>
>You have to ask yourself if the unit, properly tuned, might be better in
>terms of efficiency and component longevity in "normal" mode than in the
>parameter-limiting "tune" mode. It's a distinct possibility.

That is, in fact, why I was posting. It looks like they are just changing the screen grid bias, so I could imagine some situations where that could be the case.

I am assuming that if I really wanted to reduce the power, the sane thing to do would be to reduce the B+ voltage to the final?

>> Not only that, if I set the antenna coupling for reduced power, is that
>> going to extend the life of the finals?
>
>It could, assuming you don't kill the efficiency of the output stage.
>One of the arts tuning up any transmitting device is finding the sweet
>spot in terms of plate current, grid drive, and stage coupling. The
>Harris MW-5 transmitters were notorious for having a narrow range of
>final plate current and drive. Operate outside that range, and your tube
>life drops precipitously, even though from a raw tube-spec point of
>view, everything was well within limits.

Yup. I was hoping to find someone old enough to remember setting these things up for regular use. I dragged this one out and started cleaning it up because the 160 MHz auxiliary channels are totally unused in our area, and the 950 Mhz stuff is very crowded. And you know, this thing doesn't sound bad. Down 3dB at 8 Khz which may be a transformer issue.
--scott

--
"C'est un Nagra. C'est suisse, et tres, tres precis."

25. Re: Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-03-14 18:29:26 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-A90548.10125214032010@news.announcetech.com>
Source record: 1052

In article <hnir4b$6bj$1@panix2.panix.com>,
kludge@panix.com (Scott Dorsey) wrote:

> I am assuming that if I really wanted to reduce the power, the sane thing
> to do would be to reduce the B+ voltage to the final?

Of course, there are numerous ways to trim the output stage power.
Adjusting plate voltage is one, but to avoid over-dissipating the
screen, both screen and plate voltage should be adjusted together.
Another way is to adjust the loading, as you mentioned earlier. Due to
those "sweetspot" considerations that I mentioned, the loading should
only be used for minor power adjustments during operation. As I'm sure
you are aware, stage tuning and loading go hand in hand.

> Yup. I was hoping to find someone old enough to remember setting these
> things up for regular use. I dragged this one out and started cleaning it
> up because the 160 MHz auxiliary channels are totally unused in our area,
> and the 950 Mhz stuff is very crowded. And you know, this thing doesn't
> sound bad. Down 3dB at 8 Khz which may be a transformer issue.

We're using the 160MHz channels in our area as well, since everyone else
went to 450MHz. But I've only had to deal with RPU gear in the past ten
years, so I missed the joys of Marti tube gear. FWIW, the very first
piece of auxiliary broadcast gear I ever laid hands on nearly forty
years ago was a Moseley PCL-303. It was solid state, of course, and back
then transistors that could operate at 950MHz were still considered
magic.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

26. Re: Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-03-14 23:24:30 UTC
From: hankvc@blackhole.lostwells.net
Message-ID: <hnjimd$82c$1@news.eternal-september.org>
Source record: 1053

In article <hn8ifbacs1@panix2.panix.com>,
Scott Dorsey <kludge@panix.com> wrote:
>Anyone out there still remember the M-30B? I am dusting off one at a
>local station and have a few questions.
>
>There is an "operate/tune" switch which appears to change the screen grid
>bias to reduce the output level when tuning, but the directions for alignment
>don't mention it.
>
>It appears I can do all of the tuning up until the output stage section
>with the switch set to TUNE. I can tune the output section (plate and
>antenna coupling) and get the power set around 95 on the meter, like
>the manual says, with the switch set to tune.
>
>I assume, though, that I want to set the antenna coupling control for
>final power setting using the switch on OPERATE.
>
>So questions include: how do I use the switch for tuning, AND once I have
>done that, is there any reason not to just leave the switch on TUNE in
>order to reduce power and extend the life of the final if I don't mind
>the reduced range?
>
I'm not familiar with that particular transmitter, so my response will
be in general terms.

>From your description, it has tetrodes in the final, since you refer
to screen voltage. With tetrodes, power output is controlled by
screen voltage. Putting a variac in the screen supply primary was a
very standard method of doing this for things like day-night power
reduction. You might tell us what tubes are in the unit for
buffer-driver and final stages.

Yes, a final tweak when you go to full power is a good idea, but you
should not need to move things very far to get right back in the
center of the sweet spot.

As to running on the TUNE position permanently for reduced power, it
depends. Assuming the TUNE-OPERATE control does operate by lowering
screen voltage, how does it do this, and how many stages are affected.
You may be doing this through resistors, with a setup intended only
for short duty cycle operation in the TUNE mode. As a Variac in the
screen supply implies, best method is to use an effective change in
the turns ratios in the devices between the power in and the screen
supply rectifier input.

>Not only that, if I set the antenna coupling for reduced power, is that
>going to extend the life of the finals?

I don't see why it would. You don't want to detune the output tank on a Class C amplifier---it gets its efficiency by pulsing the tank at the right point in the cycle. And if you're decoupling by reducing mutual inductance between the tank and the antenna feed, yes, you'll reduce power going to the antenna, but may not reduce average plate current by much.

As I've said, with tetrodes, you'll control plate current with screen voltage/current as a throttle. No real need to reduce plate B+ if the plate and screen supplies are separate. Also watch for upsetting things in prior stages if you lower plate and screen voltages to them.

Hank

27. Don Kent, WBZ weatherman

Newsgroup: rec.radio.broadcasting
Date: 2010-03-15 05:17:32 UTC
From: vancleef@blackhole.lostwells.org
Message-ID: <hnkdrk$h0$1@news.eternal-september.org>
Source record: 1054

Anyone who lived in Eastern Massachusetts in the last half of the twentieth century probably listened to, or watched, Don Kent.
I recently learned that he died a week or so ago, at 92. WBZ put up a nice retrospective for him:
http://www.wbz.com/topnews/Don-Kent-dies-at-92/6477378

I lived in that part of the world for about half that period, and have my own memories of Kent and his forecasting. I remember, in particular, the 1978 February snowstorm, which he called to a T. He said it was going to be bad, and while I went to work that day, I didn't wait too long after the snow started to head for home. 30 miles on back roads, but I got home---more than the people who waited and took the major highways did.

And, a couple of years later, a group of us had jobs that were long commutes by car, but the work location was right on an airport, and we had airplanes, so commuted by air when we could. We got daily weather briefings from the official sources, but also listened to Kent. I can't remember now which source was more often right, but Kent could read the weather by looking out the window and knowing what the wind was on Mt. Washington about as well as the Gov't pros could with all their met data.

Kent retired a few years later---from WBZ---but was forecasting for local stations until about five years ago. That was nearly sixty years.

So, another legend is gone.

Hank

28. Re: Don Kent, WBZ weatherman

Newsgroup: rec.radio.broadcasting
Date: 2010-03-19 17:54:06 UTC
From: WQGT447 <bpnjensen@yahoo.com>
Message-ID: <e92bb59b-021c-4c3c-9057-953b54a0fdcb@l11g2000pro.googlegroups.com>
Source record: 1055

On Mar 14, 10:17 pm, vancl...@blackhole.lostwells.org (Hank) wrote:
> Anyone who lived in Eastern Massachusetts in the last half of the
> twentieth century probably listened to, or watched, Don Kent.
> I recently learned that he died a week or so ago, at 92. WBZ put up a
> nice retrospective for him:http://www.wbz.com/topnews/Don-Kent-dies-at-92
/6477378
>
> I lived in that part of the world for about half that period, and have
> my own memories of Kent and his forecasting. I remember, in particular
,
> the 1978 February snowstorm, which he called to a T. He said it was
> going to be bad, and while I went to work that day, I didn't wait too
> long after the snow started to head for home. 30 miles on back roads,
> but I got home---more than the people who waited and took the major
> highways did.
>
> And, a couple of years later, a group of us had jobs that were long
> commutes by car, but the work location was right on an airport, and we
> had airplanes, so commuted by air when we could. We got daily weather
> briefings from the official sources, but also listened to Kent. I can'
t
> remember now which source was more often right, but Kent could read the
> weather by looking out the window and knowing what the wind was on Mt.
> Washington about as well as the Gov't pros could with all their met
> data.
>
> Kent retired a few years later---from WBZ---but was forecasting for
> local stations until about five years ago. That was nearly sixty years
.
>
> So, another legend is gone.
>
> Hank

Thanks for this. I remember Don on 'BZ from the time I was a wee lad
in the early 1960's. My dad, who worked outdoors, used to cuss him
out for being wrong, but he watched Don Kent religiously every morning
and evening. He was a member of our family. RIP Don.

Bruce Jensen

29. German March on old Larry Glick show - WBZ 1970's

Newsgroup: rec.radio.broadcasting
Date: 2010-03-19 17:54:26 UTC
From: WQGT447 <bpnjensen@yahoo.com>
Message-ID: <7b9f8250-4e46-4a2d-8ae4-b183facbb43c@k4g2000prh.googlegroups.com>
Source record: 1056

On WBZ in the 1970's Larry Glick used to play this tuneful, swaggering German march song, accompanied by war sounds, during the 0515 Farm & Market Report. The poor guy would be dutifully reciting the costs of various agricultural commodities at top speed over the telephone, and all the while Der Krauwinkler's Lamstruf (spelling? Larry's name for it) would be blazing away along with heavy artillery. Once, I requested in it the earlier portion of his program and he kindly obliged with the full retinue of sound effects.

I would pay a fair price to find a recording of this wondrous tune, if no other reason than old times' sake. Anybody have a copy of this piece?

Thanks,
Bruce

30. Follow-up: Richard Ward Fatherley

Newsgroup: rec.radio.broadcasting
Date: 2010-03-29 06:39:12 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <81aqrlF5lqU1@mid.individual.net>
Source record: 1057

Following up to my earlier post about Richard Ward Fatherley,
Kansas City historian and former program director of Storz's WHB,
it's sad to report that he passed away on March 8 at the age of 69.

A few weeks earlier, Fatherley had fallen after suffering a heart
attack. The Kansas City Star's Aaron Barnhart had published a
remembrance on his TV Barn blog on February 20.
(http://blogs.kansascity.com/tvbarn/2010/02/fatherley.html)

Curiously, though, after Fatherley's death, there wasn't a
follow-up in the Star until March 25.
(http://www.kansascity.com/2010/03/25/1837160/tribute-richard-ward-fatherleys.html).

In St. Louis, where Fatherley had worked at KXOK, starting in 1964
until being dispatched by the Storz chain to Kansas City in 1967,
the online Globe-Democrat news site posted a brief story about his
death on March 15.
(http://www.globe-democrat.com/news/2010/mar/15/dishing-it-out/)

The length of time it took the Star to publish news of Fatherley's
passing caused a slight dust-up between the Star's
Barnhart and former Star gossip columnist Hearne Christopher, who
now posts on a site called KC Confidential. Christopher criticized
the newspaper for not having anything about Fatherley's death in
the Star's print editions other than a brief obituary. Barnhart
pointed out that he had posted a story online and that other news
crowded out a longer treatment of Fatherley's career. (You can
see this exchange at http://www.kcconfidential.com/?p=13838#more-13838.)

While Barnhart made some fair points, it still seemed (and seems) odd that it
took the Star two and a half weeks to publish something about a man
who did so much to shape Kansas City radio, not just through his
work on WHB, but for other stations, too, and in advertising and
marketing. Fatherley also documented the history of WHB and
produced audio documentaries of the station's heyday as a Top 40
giant, with a 10,000 watt regional signal that reached into six
states. Where I lived in southern Iowa, I could receive both KIOA
from Des Moines and WHB, and much preferred WHB, which had an
exciting big-city sound that you just don't get on radio any more.
Surely I must have heard Fatherley many times, but I remember his
voice mostly from his later voice-over work and documentaries.
It's a shame to lose his voice and his memories so soon.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

31. Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-01 15:35:33 UTC
From: Jim <jwwd7@yahoo.com>
Message-ID: <qa-dnUvMMJAgLynWnZ2dnUVZ_uQAAAAA@earthlink.com>
Source record: 1058

Another commercial classical FM flips to noncom.

The classical format on commercial radio moved from "endangered species" closer to "extinct" over the past year, when prominent standard-bearers WQXR New York and WCRB Boston were sold to public broadcasters who converted them to noncommercial operation. Another leading commercial classical voice, the Lutheran Church-owned KFUO-FM in St. Louis, is embroiled in legal and political battles stemming from church leaders' attempts to sell the big class C0 signal to a religious broadcaster. Now Seattle's KING-FM (98.1) is laying the groundwork to end more than half a century of commercial classical radio in the Puget Sound area. "With all the changes in media in the United States, commercial advertising is no longer a fit for KING," said Christopher Bayley, president of the board of the community nonprofit group that's operated the station since its founders, the Bullitt family, donated it as part of the dissolution of their King Broadcasting group in 1995.

+ What's next for KING-FM.

Bayley says there's a lot of work to be done before KING-FM makes the switch to listener-supported status. The "Beethoven" group, which has been operating the station for the benefit of the Seattle Symphony, Seattle Opera and ArtsFund, has to create a new non-profit corporation to own the station, win FCC approval for the flip to noncommercial status, join the Corporation for Public Broadcasting, ramp up a fundraising campaign to begin collecting listener dollars, and wind down the commercial ad sales, which have been conducted on KING-FM's behalf by Fisher Communications. If all goes according to plan, KING-FM will play its last commercial on June 30, 2011. Barring more format changes or sales between now and then, that will leave only a handful of commercial classical FM stations remaining around the country.

+ Who's left?

Once KING-FM takes its big voice noncommercial (it's a 66-kw/2320' full class C from the West Tiger Mountan master-antenna site), it will leave just four big-market commercial classical stations in the US. Two have noncommercial owners: city-owned WRR, Dallas (101.1) and Chicago's WFMT (98.7), which operates commercially but is owned by Chicago public broadcaster WTTW-TV. Then there's Robert Conrad's venerable WCLV, Cleveland, which downgraded to a rimshot facility almost a decade ago. That leaves Entercom's KDFC-FM, San Francisco (102.1) as the last of a dying breed of full-market, fully-commercial classical FMs. Entercom also runs classical programming on an AM in Kansas City (KXTR 1660), where it's also heard on the HD2 subchannel of one of Entercom's FMs. You don't need much more than two hands' worth of fingers to count the rest: Mapleton's KBOQ (103.9) in Monterey, CA; foundation-owned KDB, Santa Barbara (93.7); American General

Media's KHFM, Santa Fe, NM (95.5); Judson Group's WCRI, Block Island, RI (95.9); Ken Squier's WCVT, Stowe, VT (101.7); Sandab's WFCC (107.5) on Cape Cod; Davis Media's WBQK (107.9) in the Norfolk, VA market; and three Nassau "W-Bach" outlets on the Maine coast. By contrast, when the first edition of the "M Street Radio Directory" (ancestor to The Radio Book) came out in 1989, it listed 32 commercial classical FMs and more than half a dozen commercial classical AMs.

32. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-01 22:43:09 UTC
From: jim mac <usenet@fastmail.fm>
Message-ID: <usenet-21D902.14283001042010@newsfarm.iad.highwinds-media.com>
Source record: 1059

In article <qa-dnUvMMJAgLynWnZ2dnUVZ_uQAAAAA@earthlink.com>,
"Jim" <jwwd7@yahoo.com> wrote:

> Another commercial classical FM flips to noncom.
>
> The classical format on commercial radio moved from "endangered species"
> closer to "extinct" over the past year, when prominent standard-bearers WQXR
> New York and WCRB Boston were sold to public broadcasters who converted them
> to noncommercial operation. Another leading commercial classical voice, the
> Lutheran Church-owned KFUO-FM in St. Louis, is embroiled in legal and
> political battles stemming from church leaders' attempts to sell the big
> class C0 signal to a religious broadcaster. Now Seattle's KING-FM (98.1) is
> laying the groundwork to end more than half a century of commercial
> classical radio in the Puget Sound area. "With all the changes in media in
> the United States, commercial advertising is no longer a fit for KING," said
> Christopher Bayley, president of the board of the community nonprofit group
> that's operated the station since its founders, the Bullitt family, donated
> it as part of the dissolution of their King Broadcasting group in 1995.
>
> + What's next for KING-FM.
>
> Bayley says there's a lot of work to be done before KING-FM makes the switch
> to listener-supported status. The "Beethoven" group, which has been
> operating the station for the benefit of the Seattle Symphony, Seattle Opera
> and ArtsFund, has to create a new non-profit corporation to own the station,
> win FCC approval for the flip to noncommercial status, join the Corporation
> for Public Broadcasting, ramp up a fundraising campaign to begin collecting
> listener dollars, and wind down the commercial ad sales, which have been
> conducted on KING-FM's behalf by Fisher Communications. If all goes
> according to plan, KING-FM will play its last commercial on June 30, 2011.
> Barring more format changes or sales between now and then, that will leave
> only a handful of commercial classical FM stations remaining around the
> country.
>
> + Who's left?
>
> Once KING-FM takes its big voice noncommercial (it's a 66-kw/2320' full
> class C from the West Tiger Mountan master-antenna site), it will leave just
> four big-market commercial classical stations in the US. Two have
> noncommercial owners: city-owned WRR, Dallas (101.1) and Chicago's WFMT
> (98.7), which operates commercially but is owned by Chicago public
> broadcaster WTTW-TV. Then there's Robert Conrad's venerable WCLV, Cleveland,
> which downgraded to a rimshot facility almost a decade ago. That leaves
> Entercom's KDFC-FM, San Francisco (102.1) as the last of a dying breed of

> full-market, fully-commercial classical FMs. Entercom also runs classical
> programming on an AM in Kansas City (KXTR 1660), where it's also heard on
> the HD2 subchannel of one of Entercom's FMs. You don't need much more than
> two hands' worth of fingers to count the rest: Mapleton's KBOQ (103.9) in
> Monterey, CA; foundation-owned KDB, Santa Barbara (93.7); American General
> Media's KHFM, Santa Fe, NM (95.5); Judson Group's WCRI, Block Island, RI
> (95.9); Ken Squier's WCVT, Stowe, VT (101.7); Sandab's WFCC (107.5) on Cape
> Cod; Davis Media's WBQK (107.9) in the Norfolk, VA market; and three Nassau
> "W-Bach" outlets on the Maine coast. By contrast, when the first edition of
> the "M Street Radio Directory" (ancestor to The Radio Book) came out in
> 1989, it listed 32 commercial classical FMs and more than half a dozen
> commercial classical AMs.

Then there is CHINOOK CONCERT BROADCASTERS KLEF 98.1 MHz 25 KW
Anchorage Alaska.
--
spell 'usenet' backward for e-mail

33. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-04 20:03:48 UTC
From: kludge@panix.com
Message-ID: <hpar88bef1@panix2.panix.com>
Source record: 1060

Jim <jwwd7@yahoo.com> wrote:
>Another commercial classical FM flips to noncom.
>
>The classical format on commercial radio moved from "endangered species"
>closer to "extinct" over the past year, when prominent standard-bearers WQXR
>New York and WCRB Boston were sold to public broadcasters who converted them
>to noncommercial operation. Another leading commercial classical voice, the
>Lutheran Church-owned KFUO-FM in St. Louis, is embroiled in legal and
>political battles stemming from church leaders' attempts to sell the big
>class C0 signal to a religious broadcaster.

Well, here's the problem: it's the music.

We have here in Williamsburg, VA. a local commercial classical station that opened up just a couple years ago, and which seems to be doing very well. You can turn on WBQK any time and hear Pachelbel's Canon or Vivaldi's Four Seasons. The thing is, there's only a limited number of times I can listen to the Four Seasons without going off my nut. The playlist is as short as a typical Oldies format station.

They advertise themselves as having "relaxing classical music," in such a way that they seem to be positioning themselves in the market as a sort of upscale easy listening station.

Now, from a profitability standpoint this might be effective, and it's possible that it's the only way to keep classical music profitable over the long term. But I think it doesn't do justice to the music at all.

For the most part, what is interesting about classical music is that it isn't relaxing at all. Unlike easy listening music, it's music that you are supposed to listen carefully to. Treating it as a utility product is not promoting the music and it's not promoting the importance of the music.

>two hands' worth of fingers to count the rest: Mapleton's KBOQ (103.9) in
>Monterey, CA; foundation-owned KDB, Santa Barbara (93.7); American General
>Media's KHFM, Santa Fe, NM (95.5); Judson Group's WCRI, Block Island, RI
>(95.9); Ken Squier's WCVT, Stowe, VT (101.7); Sandab's WFCC (107.5) on Cape
>Cod; Davis Media's WBQK (107.9) in the Norfolk, VA market; and three Nassau
>"W-Bach" outlets on the Maine coast. By contrast, when the first edition of
>the "M Street Radio Directory" (ancestor to The Radio Book) came out in
>1989, it listed 32 commercial classical FMs and more than half a dozen
>commercial classical AMs.

What's happening is that kids aren't listening to classical music, and I think some of that is because kids aren't really listening to _any_ music, they're just letting it pour into their ears twenty-four hours a day without

really paying attention to it. I blame the lack of music classes in schools for some of this, but that's not all of it. It's a genuine cultural shift and it's going to hit _all_ radio eventually.
--scott

--
"C'est un Nagra. C'est suisse, et tres, tres precis."

34. Re: Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-04-04 20:58:38 UTC
From: kludge@panix.com
Message-ID: <hpard1$735$1@panix2.panix.com>
Source record: 1061

John Higdon <higgy@kome.com> wrote:
>We're using the 160MHz channels in our area as well, since everyone else
>went to 450MHz. But I've only had to deal with RPU gear in the past ten
>years, so I missed the joys of Marti tube gear. FWIW, the very first
>piece of auxiliary broadcast gear I ever laid hands on nearly forty
>years ago was a Moseley PCL-303. It was solid state, of course, and back
>then transistors that could operate at 950MHz were still considered
>magic.

So what is the current licensing status on these? Do I need to get an
auxiliary license added to the station license like with the STL, or do
I just call the local frequency coordinator and ask to book the frequency
for certain days? I remember this being covered on the first phone test
but a lot of things have changed since I took the test....
--scott
--
"C'est un Nagra. C'est suisse, et tres, tres precis."

35. Re: Marti M-30B

Newsgroup: rec.radio.broadcasting
Date: 2010-04-04 23:19:01 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-CED61A.15451404042010@news.announcetech.com>
Source record: 1062

In article <hpard1$735$1@panix2.panix.com>,
kludge@panix.com (Scott Dorsey) wrote:

> So what is the current licensing status on these? Do I need to get an
> auxiliary license added to the station license like with the STL, or do
> I just call the local frequency coordinator and ask to book the frequency
> for certain days? I remember this being covered on the first phone test
> but a lot of things have changed since I took the test....

Yes, those must be licensed for routine use. The difficulty in doing
that will depend upon where you are located. Here in the San Francisco
Bay Area, the channels are packed. Even use of a licensed channel
requires spot coordination by anyone planning use that might spill out
of his immediate service area.

The bottom line is it needs to be licensed and you need to coordinate.

Read Part 74.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

36. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-05 03:03:44 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hpbjrm$hk3$3@news.eternal-september.org>
Source record: 1063

kludge@panix.com (Scott Dorsey) wrote:

>Well, here's the problem: it's the music.
>

Amen.

>The thing is, there's only a limited number of times I can listen
>to the Four Seasons without going off my nut. The playlist is as short as
>a typical Oldies format station.

The Four Seasons is lovely, indeed. I worked for a couple years at a station that did classical on Sundays for about 8 hours. Even with that limited exposure, the Four Seasons repeated more than once a season.

Thank goodness for Ernest Ansermet's Orchestre de la Suisse Romande recordings because they were FRESH! They sounded really hot. But, after exhausting all those, I went back to the older discs nobody ever played. It's no wonder. The older LPs were very old-farty sounding, and the reason why I hated the classics in the first place. Old RCA records featuring Stravinsky, Stokowski, etc., bored me to tears.

>They advertise themselves as having "relaxing classical music," in such
>a way that they seem to be positioning themselves in the market as a sort
>of upscale easy listening station.

That is EXACTLY the point. People listen to music to be entertained, not to be culturally uplifted. Exactly the same thing has happened to jazz. People don't listen to jazz to hear triplets and diminished triads played in odd time signatures. They listen to hear soothing music they can put on in the background while drinking wine and having sex.

In the, uh, old days, both jazz and classical stations existed mainly because some jazz and classical geeks with a few extra dollars were able to file for FM licenses nobody else wanted and operate stations cheaply. When they sold or retired, the next owners came in to make money. Can't make money in jazz or classical unless you have a very tight playlist and play the top 40 of the genre.

>Now, from a profitability standpoint this might be effective, and it's
>possible that it's the only way to keep classical music profitable over
>the long term. But I think it doesn't do justice to the music at all.

As long as you have commercial broadcasting you're never going to do justice to the music. Commercial radio isn't about doing justice; it's about selling ads. Always has been.

>What's happening is that kids aren't listening to classical music, and I
>think some of that is because kids aren't really listening to _any_ music,
>they're just letting it pour into their ears twenty-four hours a day without
>really paying attention to it.

Following the local music scene in the San Francisco Bay Area I beg to differ, at least with audiences here. Over at Coda the other night, the Jazz Mafia (which is the umbrella group for 6 bands) performed to a packed house of people mostly in their 20s.

There is a local group called Classical Revolution (which began at the Revolution Cafe) that performs intricate classical pieces in venues ranging from bookstores to cafes and streetcorners, hopefully for free when they can. They're developiing a following here.

However, if classical music is what Michael Tilson Thomas and the San Francisco Symphony are up to (winner of 3 Grammies this past session), then classical is doomed. Their repertoire and their arranging are BORING as hell.

>I blame the lack of music classes in schools
>for some of this, but that's not all of it. It's a genuine cultural shift
>and it's going to hit _all_ radio eventually.

I blame the SF Symphony and others like it for making old farty music sound even more old farty. I wish the late Calvin Simmons had lived. He was one of the few major symphony conductors who *got* it.

37. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-05 04:52:31 UTC
From: ai4i <ai4i.5ff186d@radiobanter.com>
Message-ID: <ai4i.5ff186d@radiobanter.com>
Source record: 1064

Also WRR, Dallas, WCCC, Hartford, KLEF, Anchorage. WFMT is actually a special case because of their programming distribution network. Did you read about how K-Mozart going country in LaLa land caused KUSC to be flooded with more money in contributions than they were prepared to handle? My moral dilemma is that I like to listen to a bunch of non-coms on line but can only afford to support one in a decent mannor, so I visit '*my local APMG station*' (http://classicalsouthflorida.publicradio.org) twice a year. What is happening in St. Louis can not bother me too much because three years ago, a christian school sold their station to APMG which became my classical music station in Miami, so these things go both ways.

--
ai4i

38. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-05 08:11:17 UTC
From: Art Clemons <artclemons@aolSPAM.com>
Message-ID: <hpbqsi$tt2$1@news.albasani.net>
Source record: 1065

David Kaye wrote:

> In the, uh, old days, both jazz and classical stations existed mainly
> because some jazz and classical geeks with a few extra dollars were able
> to file for FM licenses nobody else wanted and operate stations cheaply.
> When they sold or retired, the next owners came in to make money. Can't
> make money in jazz or classical unless you have a very tight playlist and
> play the top 40 of the genre.
>

Actually in general, the commercial classical stations were making money by attracting advertisers who wanted access to the classical audience. That being said, what really happened in places like Philadelphia was that station owners could get really high offers for the station and opted to sell. The format likely could have continued earning some rate of return indefinitely in most of those same markets. In some of the markets, the flipped formats likely haven't ever pulled in as much audience or advertiser earnings as the replaced classical formats.

Jazz hasn't really been a commercial format in large markets for quite some time, and non-commercial jazz seems to be shrinking in outlets, mostly because the market for jazz has become so fragmented. It also didn't help when "smooth jazz" became a commercially viable format for a relatively short time. Of course, there are lots of music formats that most folks won't hear on the radio, however I suspect that radio also isn't a driving force for younger listeners either.

39. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-08 01:08:33 UTC
From: Mark Howell <geezer@radio411.com>
Message-ID: <ke9qr5pungf2ivd4lhi951fedemj12tq07@4ax.com>
Source record: 1066

On Sun, 4 Apr 2010 16:03:48 EDT, kludge@panix.com (Scott Dorsey)
wrote:

>We have here in Williamsburg, VA. a local commercial classical station that
>opened up just a couple years ago, and which seems to be doing very well.
>You can turn on WBQK any time and hear Pachelbel's Canon or Vivaldi's Four
>Seasons. The thing is, there's only a limited number of times I can listen
>to the Four Seasons without going off my nut. The playlist is as short as
>a typical Oldies format station.

Here's what you have to understand about commercial radio. Regardless
of format, it's about Playing The Hits. (This includes news and talk,
which must play the hit topics). Once you stray from The Hits,
audiences flee, ratings drop, and the revenue is gone. Every genre of
music, from classical to country, has its hits. The only, I repeat
only way to success in commercial radio is to confine your station's
playlist to hit music of whatever genre you've picked.

Over and over and over again, longer playlists have equaled plunging
audience shares. When people say they want more variety, what most of
them really mean is they want to hear their favorite songs more often.
If you really give them variety, they're gone.

Mark Howell

40. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-08 03:09:43 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-A204CC.18520407042010@news.announcetech.com>
Source record: 1067

In article <ke9qr5pungf2ivd4lhi951fedemj12tq07@4ax.com>,
Mark Howell <geezer@radio411.com> wrote:

> Over and over and over again, longer playlists have equaled plunging
> audience shares. When people say they want more variety, what most of
> them really mean is they want to hear their favorite songs more often.
> If you really give them variety, they're gone.

KBAY (the original, real KBAY at 100.3) sported a playlist of over 3000
selections. That's amazing for an "easy listening" station. Even more
amazing was the fact that KBAY was the only station able to routinely
trounce KOIT in the book. For several years, they were neck and neck.

Until ARS worked its magic and destroyed the station, KBAY was a major
force to be reckoned with.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

41. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-08 15:35:55 UTC
From: Sharx35 <sharx35@hotmail.com>
Message-ID: <Rvivn.1092$z%6.689@edtnps83>
Source record: 1068

You may wald about this BUT "Familiar Favourites" stands out: why would one
want to hear much UNfamiliar material? IT's seldom mournful.

"Mark Howell" <geezer@radio411.com> wrote in message
news:ke9qr5pungf2ivd4lhi951fedemj12tq07@4ax.com...
> On Sun, 4 Apr 2010 16:03:48 EDT, kludge@panix.com (Scott Dorsey)
> wrote:
>
>>We have here in Williamsburg, VA. a local commercial classical station
>>that
>>opened up just a couple years ago, and which seems to be doing very well.
>>You can turn on WBQK any time and hear Pachelbel's Canon or Vivaldi's Four
>>Seasons. The thing is, there's only a limited number of times I can
>>listen
>>to the Four Seasons without going off my nut. The playlist is as short as
>>a typical Oldies format station.
>
> Here's what you have to understand about commercial radio. Regardless
> of format, it's about Playing The Hits. (This includes news and talk,
> which must play the hit topics). Once you stray from The Hits,
> audiences flee, ratings drop, and the revenue is gone. Every genre of
> music, from classical to country, has its hits. The only, I repeat
> only way to success in commercial radio is to confine your station's
> playlist to hit music of whatever genre you've picked.
>
> Over and over and over again, longer playlists have equaled plunging
> audience shares. When people say they want more variety, what most of
> them really mean is they want to hear their favorite songs more often.
> If you really give them variety, they're gone.
>
> Mark Howell
>

42. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-08 16:21:14 UTC
From: ai4i <ai4i.603b5ae@radiobanter.com>
Message-ID: <ai4i.603b5ae@radiobanter.com>
Source record: 1069

Scott Dorsey;703792 Wrote:
> -We have here in Williamsburg, VA. a local commercial classical station-
Not quite. The W-Bach network is programmed from Nassau Broadcasting in
Boston, formerly at the commercial WCRB.

'John Higdon Wrote:
> -
> KBAY (the original, real KBAY at 100.3) sported a playlist of over 3000
>
> selections. That's amazing for an "easy listening" station.-
Does it matter with background instrumentals? Do people really "listen"
to the music, or is it just -there-?

--
ai4i

43. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-08 16:40:02 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-CD9EB2.09271908042010@news.announcetech.com>
Source record: 1070

In article <ai4i.603b5ae@radiobanter.com>,
ai4i <ai4i.603b5ae@radiobanter.com> wrote:

> Does it matter with background instrumentals? Do people really "listen"
> to the music, or is it just -there-?

I actually found KBAY to be a foreground station. It played original popular hits as well as selected covers. It dipped into KKSF territory with pop jazz pieces. It even played an occasional show tune. It was borderline eclectic.

Apparently, people listened closely enough for the station to do well for its advertisers, many of whom had been with the station for years and years. It was always sold out.

The station was frequently characterized by people who never bothered to listen to it as "elevator music". It would have had to have been some pretty hip elevator.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

44. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-09 00:08:15 UTC
From: W B Reese <zaq1xsw2@sonic.net>
Message-ID: <e3psr59tpp6jb48lapv4t51n7rsmph9pb3@4ax.com>
Source record: 1071

On Thu, 8 Apr 2010 12:40:02 EDT, John Higdon <higgy@kome.com> wrote:

>In article <ai4i.603b5ae@radiobanter.com>,
> ai4i <ai4i.603b5ae@radiobanter.com> wrote:
>
>> Does it matter with background instrumentals? Do people really "listen"
>> to the music, or is it just -there-?
>
>I actually found KBAY to be a foreground station. It played original
>popular hits as well as selected covers. It dipped into KKSF territory
>with pop jazz pieces. It even played an occasional show tune. It was
>borderline eclectic.
>
>Apparently, people listened closely enough for the station to do well
>for its advertisers, many of whom had been with the station for years
>and years. It was always sold out.
>
>The station was frequently characterized by people who never bothered to
>listen to it as "elevator music". It would have had to have been some
>pretty hip elevator.

During the time I lived in Ukiah, I worked for KLIL, an "easy
listening" station. I and my friends often "DXed" KBAY. It was
amazing to pick it up (for us), being over 150 - 200 miles distant,
and Ukiah being in a rather deep valley. Never-the-less, we got it
quite well using a cheap-o Radio Shack 4 element FM beam. I and many
others even picked it up as we drove around town in our cars, although
it was spotty in places.

We listened a LOT to KBAY, everything John tells you is true ! It was
one heck of a station !!

Warren

45. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-09 14:44:46 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <827ek0FnjU1@mid.individual.net>
Source record: 1072

John Higdon <higgy@kome.com> had written:
|
| I actually found KBAY to be a foreground station. It played original
| popular hits as well as selected covers. It dipped into KKSF territory
| with pop jazz pieces. It even played an occasional show tune. It was
| borderline eclectic.

Perhaps a little less eclectic, but something more than a
background music station was the old KCFM in St. Louis up until the
late 1970s. It managed to hold its own for a while against KEZK,
which was on the old KDNA, and AM station WRTH.

Around 1978, KCFM went to what we would now call a AAA format,
calling itself "The Natural Sound." While moderately successful,
and quite beloved of some people even to this day, the station's
founder decided to retire and sold to Gannett. Gannett, which
ruined almost every radio station it ever touched, promptly
switched it back to a beautiful-music format, this time much more
formulaic and a lot less interesting. It bombed.

Classical KFUO-FM was, at the time, still running tapes from
Parkway.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

46. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-09 14:45:00 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <827eo0FnjU2@mid.individual.net>
Source record: 1073

Art Clemons <artclemons@aolSPAM.com> had written:
|
|
| Actually in general, the commercial classical stations were making money by
| attracting advertisers who wanted access to the classical audience. That
| being said, what really happened in places like Philadelphia was that
| station owners could get really high offers for the station and opted to
| sell. The format likely could have continued earning some rate of return
| indefinitely in most of those same markets.

That's what happened with the Florians' WNIB in Chicago, and
relatively late, too. Obie Yadgar, who was the morning announcer,
went back to Milwaukee but, as I understand it, no longer is on the
air. There just isn't much demand for classical announcers.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

47. Tight playlists (was Re: Endangered Classical Format)

Newsgroup: rec.radio.broadcasting
Date: 2010-04-09 15:53:16 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4bbf40c5$0$1654$742ec2ed@news.sonic.net>
Source record: 1074

Amid this discussion of how broad station playlists are, I was in a cafe yesterday picking up a sandwich for lunch when I heard the Eagles' "I Can't Tell You Why." I immediately recognized it as one of the songs that KYUU (KNBR's FM sister station in San Francisco) was playing when I worked there in the summer of 1980. I counted the carts once and figured there were about 400 songs in rotation. Even in those few months, I heard each of them so many times that they now jump out at me 30 years later as being "KYUU songs." :-)

Patty

48. Re: Tight playlists (was Re: Endangered Classical Format)

Newsgroup: rec.radio.broadcasting
Date: 2010-04-09 21:28:55 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-A51170.10134109042010@news.announcetech.com>
Source record: 1075

In article <4bbf40c5$0$1654$742ec2ed@news.sonic.net>,
Patty Winter <patty1@wintertime.com> wrote:

> Amid this discussion of how broad station playlists are, I was in
> a cafe yesterday picking up a sandwich for lunch when I heard the
> Eagles' "I Can't Tell You Why." I immediately recognized it as one
> of the songs that KYUU (KNBR's FM sister station in San Francisco)
> was playing when I worked there in the summer of 1980. I counted
> the carts once and figured there were about 400 songs in rotation.
> Even in those few months, I heard each of them so many times that
> they now jump out at me 30 years later as being "KYUU songs." :-)

When ARS took over the original KBAY, they gutted the format. It turned into ARS' version of a KOIT sound-alike. The playlist was tightened to less than a couple hundred songs, which of course were played over and over.

That was in the mid-nineties. To this day, when I hear ANY of those songs, I cringe inside, recalling the corporate destruction of the station where I had worked for twenty-three years.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

49. Re: Tight playlists (was Re: Endangered Classical Format)

Newsgroup: rec.radio.broadcasting
Date: 2010-04-09 21:29:11 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hpo0v2$g1s$2@news.eternal-september.org>
Source record: 1076

Patty Winter <patty1@wintertime.com> wrote:

>of the songs that KYUU (KNBR's FM sister station in San Francisco)
>was playing when I worked there in the summer of 1980. I counted
>the carts once and figured there were about 400 songs in rotation.
>Even in those few months, I heard each of them so many times that
>they now jump out at me 30 years later as being "KYUU songs." :-)

And KYUU was a very popular station at the time. So, 400 songs is about 30 hours of music without repeats, though most playlists repeat some songs more than others.

It goes back to that mythical waitress in the 1950s playing the same 5 songs from the 200 selection jukebox that was the supposed inspiration for Storz top 40 format.

50. Re: Tight playlists (was Re: Endangered Classical Format)

Newsgroup: rec.radio.broadcasting
Date: 2010-04-10 01:16:36 UTC
From: Mark Howell <geezer@radio411.com>
Message-ID: <5uhvr5dagb86fhik0dk1mhm8f1f39vu4ae@4ax.com>
Source record: 1077

On Fri, 9 Apr 2010 17:28:55 EDT, John Higdon <higgy@kome.com> wrote:

>When ARS took over the original KBAY, they gutted the format. It turned
>into ARS' version of a KOIT sound-alike. The playlist was tightened to
>less than a couple hundred songs, which of course were played over and
>over.

And of course, 200 songs is the opposite extreme, and would be considered by almost any music programmer, except those aiming at teens, to be too small a list.

As discussed elsewhere, 400-500 songs is a sweet spot for most commercial formats, and some of those songs will be heard more often than others. There will also be some rotating in and out of such a list. But the key thing is, they will ALL be hit songs among the station's target audience.

Mark Howell

51. Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-13 22:23:32 UTC
From: Chananya <Chananya.60aa18a@radiobanter.com>
Message-ID: <Chananya.60aa18a@radiobanter.com>
Source record: 1078

Maybe someone can help me out with something: I'm interested in becoming a radio DJ or going into radio broadcasting. I have a few disabilities that require accommodations so I have asked some people in the industry how this would affect my goal. I haven't received much response from them. Can anyone on here help with this? Please contact me if you have any info...
Thanks

PS. I am in touch with the broadcasting departments at the local colleges and with the disabilities office but I need more input.

--
Chananya

52. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-14 14:20:29 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hq36fn$8if$3@news.eternal-september.org>
Source record: 1079

Chananya <Chananya.60aa18a@radiobanter.com> wrote:

>PS. I am in touch with the broadcasting departments at the local
>colleges and with the disabilities office but I need more input.

My advice as someone who spent over 10 years in broadcasting: don't bother with broadcasting as a career, especially radio. Staffs in radio are about 1/10th of what they were in the glory days. Whereas a smalltown station used to have maybe 8 to 12 people, today it's more likely that same station will be part of a cluster of 3 or more stations with a staff of 5 running the cluster. The DJ jobs will likely be voice tracks from freelancers, and if there are any local DJs they will be the morning person and one at middays. Chances are that the morning DJ will be decently paid and the midday person will not be, but will also double as the program director and maybe the promotions director, too.

On the engineering side, where there used to be one chief engineer per station, it's more likely today that the one engineer is a contract person overseeing 5 or more stations.

Equipment is way more stable today than in yesteryear so there is no need for people to read the meters and babysit the transmitters. On the talent side, with automation and the realization that most listeners don't care if the content comes from a live person or a computer, the need for DJs is near non-existent.

Your best bet is doing non-commercial community radio as a hobby. Seriously.

53. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-15 14:41:30 UTC
From: kludge@panix.com
Message-ID: <hq77gc$7ca$1@panix2.panix.com>
Source record: 1080

Chananya <Chananya.60aa18a@radiobanter.com> wrote:
>Maybe someone can help me out with something: I'm interested in becoming
>a radio DJ or going into radio broadcasting. I have a few disabilities
>that require accommodations so I have asked some people in the industry
>how this would affect my goal. I haven't received much response from
>them. Can anyone on here help with this? Please contact me if you have
>any info...

Assuming that you are in the US....

If you had said this twenty-five years ago, I would have told you that radio is a great place to work. I have worked with board ops, DJs, and announcers with all sorts of disabilities. Once had a board op who was blind; we took the glass covers off the console VU meters so he could feel the pins and made sure all of the carts were in the same order every day since he couldn't read the labels on them. I've had announcers and program directors in wheelchairs, which actually got us to clear some of the crap out of the air studio and make a clear path through it. Radio is... err... was... one of those fields where it doesn't matter what you look like, who you are, or what disabilities you might have as long as the final result sounds good on the air.

The thing is... the consolidation and deregulation of the past twenty years has really made a mess of things, and that the current point in time I would not recommend radio as a career for _anyone_, disabled or not. For one thing, those stations that used to have half a dozen announcers and board ops, a transmitter engineer, a traffic director, and a couple sales people on staff are now being run by a single guy playing back crap that comes off the satellite link... with no local station staff, the number of jobs available is a fraction of what it once was, and the jobs are less interesting.

>PS. I am in touch with the broadcasting departments at the local
>colleges and with the disabilities office but I need more input.

Does anyone even still HAVE broadcasting departments? Now, I should point out that if you aren't in the US, but you are in a country with a vibrant and active radio community (and there are a lot of them out there) that perhaps you should disregard what I said.

Go to a radio station and ask for a tour and a job. That's how everyone starts out....
--scott
--
"C'est un Nagra. C'est suisse, et tres, tres precis."

54. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-15 20:28:45 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-6639EC.10400615042010@news.announcetech.com>
Source record: 1081

In article <hq77gc$7ca$1@panix2.panix.com>,
kludge@panix.com (Scott Dorsey) wrote:

> Go to a radio station and ask for a tour and a job. That's how everyone
> starts out....

Indeed! If you bring ANY technical skills to the party, by all means
give me a call when I'm back in the office on 4/26! Engineering types
have pretty much all jumped ship, but there ARE still stations that
appreciate good technical talent.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

55. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-15 21:18:28 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hq7tf8$3b6$1@news.eternal-september.org>
Source record: 1082

John Higdon <higgy@kome.com> wrote:

>Indeed! If you bring ANY technical skills to the party, by all means
>give me a call when I'm back in the office on 4/26! Engineering types
>have pretty much all jumped ship, but there ARE still stations that
>appreciate good technical talent.

Meanwhile, there have been stations (even back in the glory days of radio) when they wouldn't let you come in. I got this rude shock when I tried to visit the then KBRG (now KITS). The DJ welcomed me but the op mgr was there and she booted me out the door. "We are a business. We're not an amusement park" (or words to that effect). I was devastated. It took me a long time to work up the nerve to visit another station.

I was working on some computers over at KDIA/KDYA a couple years ago when a guy came in and wanted The Tour. Well, two stations, you'd think there was a lot to see. But, being an automated gospel music station on the one hand and an automated block program station on the other, the guy was basically shown what might be radio if only there were DJs around. He was shown the two empty control rooms, the tech area where I was wiping the dirt and grime off a computer's innards, and the the equipment rack.

56. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-16 02:19:18 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-3F21F2.18461915042010@news.announcetech.com>
Source record: 1083

In article <hq7tf8$3b6$1@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> Meanwhile, there have been stations (even back in the glory days of radio)
> when they wouldn't let you come in. I got this rude shock when I tried to
> visit the then KBRG (now KITS). The DJ welcomed me but the op mgr was there
> and she booted me out the door. "We are a business. We're not an amusement
> park" (or words to that effect). I was devastated. It took me a long time
> to
> work up the nerve to visit another station.

I cannot imagine anyone being that odious. When I was in high school and still headed for the world of academe (as least as far as my parents were concerned), I used to visit radio stations for the simple reason that I was fascinated by broadcasting. After explaining my passion for the industry, no ever denied me admission to examine any part of the radio station I wished to see. I was welcome with open arms at every station from San Jose to San Francisco. For instance, I visited KIOI when it was owned by Jim Gabbert (which is when I met him) during most of the time the station was at the Whitcomb Hotel and at 1001 California St.

Needless to say, I have dutifully "paid it forward" whenever I've had the opportunity.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

57. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-16 15:04:18 UTC
From: Eric Weaver <weav@sigma.net>
Message-ID: <4bc7f121$0$1658$742ec2ed@news.sonic.net>
Source record: 1084

On 04/15/2010 01:28 PM, John Higdon wrote:
> In article<hq77gc$7ca$1@panix2.panix.com>,
> kludge@panix.com (Scott Dorsey) wrote:
>
>> Go to a radio station and ask for a tour and a job. That's how everyone
>> starts out....
>
> Indeed! If you bring ANY technical skills to the party, by all means
> give me a call when I'm back in the office on 4/26! Engineering types
> have pretty much all jumped ship, but there ARE still stations that
> appreciate good technical talent.
>

And I'll wave to you from my cubicle at the big internet company down in
Sunnyvale...

58. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-16 15:05:06 UTC
From: kludge@panix.com
Message-ID: <hq9u2f$f82$1@panix2.panix.com>
Source record: 1085

David Kaye <sfdavidkaye2@yahoo.com> wrote:
>
>I was working on some computers over at KDIA/KDYA a couple years ago when a
>guy came in and wanted The Tour. Well, two stations, you'd think there was a
>lot to see. But, being an automated gospel music station on the one hand and
>an automated block program station on the other, the guy was basically shown
>what might be radio if only there were DJs around. He was shown the two empty
>control rooms, the tech area where I was wiping the dirt and grime off a
>computer's innards, and the the equipment rack.

See, you could make that into a fun tour, talking about the history of the
station and what used to be in this room and what used to be in that room,
and how technology has changed things both for the better and the worse.
--scott
--
"C'est un Nagra. C'est suisse, et tres, tres precis."

59. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 03:33:45 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <%d1yn.264715$Dv7.210759@newsfe17.iad>
Source record: 1086

```
* Scott Dorsey wrote, On 4/16/2010 8:05 AM:
> David Kaye<sfdavidkaye2@yahoo.com> wrote:
>>
>>the guy was basically shown
>> what might be radio if only there were DJs around. He was shown the two empty
>> control rooms, the tech area where I was wiping the dirt and grime off a
>> computer's innards, and the the equipment rack.
>
> See, you could make that into a fun tour, talking about the history of the
> station and what used to be in this room and what used to be in that room,
> and how technology has changed things both for the better and the worse.
> --scott

When I was a student at the Ron Bailie School of Broadcast in the old
420 Taylor KBHK building we trained in some of the original 1930s NBC
control rooms. It was kind of exciting for a broadcast geek to know
the history and speculate what those rooms had looked like with
equipment from the building's historical NBC era.

JT
--
```

60. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 03:34:04 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqacp3pls2@news.eternal-september.org>
Source record: 1087

John Higdon <higgy@kome.com> wrote:

>I cannot imagine anyone being that odious.

It has happened.

>After explaining my passion for
>the industry, no ever denied me admission to examine any part of the
>radio station I wished to see. I was welcome with open arms at every
>station from San Jose to San Francisco.

I was welcomed to most stations as well. The first was KEEN on Old Oakland. Then KDAC in Fort Bragg, then KFMR in Fremont. I spent many times at the KFAX daytime transmitter on the service road next to the San Mateo bridge, watching the board op play back religious programs and time things out with pre-carted promos, and the occasional live news feed from the SF studio. I visited KYA, KFRC, KDFM, KJAY, KJOY, KSTN, KRON, KPIX, KTVU, KNTV, and I'm sure I'm leaving out a couple here or there.

However, I was not allowed to visit KNBR, KCBS, KGO, KBRG, KLIV, or KLOK.

61. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 03:34:23 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqaddjpls3@news.eternal-september.org>
Source record: 1088

kludge@panix.com (Scott Dorsey) wrote:

>See, you could make that into a fun tour, talking about the history of the
>station and what used to be in this room and what used to be in that room,
>and how technology has changed things both for the better and the worse.
>--scott

Would if it were. The history of KDYA 1190 is Lou Ripa's KNBA in Vallejo with a totally different format and nothing remarkable in its history (unless you consider Lou's morning restaurant interviews of 40 years ago).

KDIA 1640 is an extended band drop-in with no history. The KDIA callsign used to belong to a totally unrelated station (KMKY 1310).

The offices are in a generic office building in Richmond, which could have been a law firm or any other generic office.

There's no there there.

And this isn't unlike other stations. Today's radio stations are computers like people have at home, mixing boards like one might see in a DJ booth at a nightclub, though not as sophisticated, transmitters are in distant locations that nobody but the chief engineers visit. There's really not much to see.

62. KPPC FM 1970 2010

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 14:46:18 UTC
From: "tedalvy@aoldotcom" <tedalvy@aol.com>
Message-ID: <203fd23a-6832-43ed-a4fd-d8208ea4ad98@b23g2000yqn.googlegroups.com>
Source record: 1089

KPPC FM 106.7 Pasadena, Califonia is looking at its 40th Anniversary (from April 1, 1970) when PD Les Carter took his airstaff on an 18 month journey that ended when the entire KPPC air staff was fired by the GM Doug Cox (October 24, 1971) and then in November the ratings came out showing KPPC FM as the number one Rock radio station in Los Angeles for 18 to 34 age Adults. The April 1972 ratings did not even show KPPC listed at all under the direction of Doug Cox. FM 106.7 became KROQ FM 106.7 circa 1973.

Exactly 10 years after KFWB went Top 40, Program Director Tom Donahue debuted his KPPC FM hipster air staff on January 2, 1968 in the basement of the Pasadena Presbyterian Church:

6AM-11AM LES CARTER (KBCA-FM)
11AM-4PM ED MITCHELL (KFRC)
4PM-9PM B. MITCHEL REED (KFWB, WMCA)
9PM-MID TOM DONAHUE (KMPX-FM, KYA)
MID-6AM DON HALL (KPPC-FM)

The original 1968 KPPC air staff included TED ALVY (Cosmos Topper) and STEVEN SEGAL (The Obscene Steven Clean).

-end-

63. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 14:46:36 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqbl59qcr2@news.eternal-september.org>
Source record: 1090

John T <newsreply@fuzzyfaraway.com> wrote:

>When I was a student at the Ron Bailie School of Broadcast in the old
>420 Taylor KBHK building we trained in some of the original 1930s NBC
>control rooms.

And did working with record cutting lathes and the NBC chimes help you in your broadcasting career? Fun though it may have been if I'd paid a bundle to go to a private broadcasting school I'd have wanted to be trained on equipment that I would typically deal with.

The only station I found that had old ET equipment from the 30s was KCHJ in Delano, largely because after Charles H. Johnes died in 1968 the family wanted to run the place like a museum. KCHJ wasn't a typical radio station.

I was rather upset when I was at CSM that we had to deal with antiquated black and white equipment and just one camera with a zoom lens at KCSM-TV.

While we learned about equipment that was fairly state of the art on the radio side (KCSM-FM), we learned zilch about programming because Dan Odum was so fond of his block programming. Such training prepared us for...uh...KFAX, KEST, and other also-rans, but didn't prepare us for KFRC or any other station that was going anywhere in the market.

Of course, the concept of broadcasting schools is moot today, given that there is simply no need for them anymore, but the equivalent might be going to a computer school and learning how to program on punch cards.

64. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 18:52:24 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4bc9cd9a$0$1581$742ec2ed@news.sonic.net>
Source record: 1091

In article <hqbl59qcr2@news.eternal-september.org>,
David Kaye <sfdavidkaye2@yahoo.com> wrote:
>
>I was rather upset when I was at CSM that we had to deal with antiquated black
>and white equipment and just one camera with a zoom lens at KCSM-TV.
>
>While we learned about equipment that was fairly state of the art on the radio
>side (KCSM-FM)

It was just the opposite at SF State. Other than being B&W, the TV
studio was one of the best in the state. (And I don't mean just at
educational institutions.) But the radio station wasn't real like
KCSM; it only went to the dorms. So that equipment was much more
modest.

Patty

65. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 18:52:46 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-80BD68.08043917042010@news.announcetech.com>
Source record: 1092

In article <hqaddjpls3@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> And this isn't unlike other stations. Today's radio stations are computers
> like people have at home, mixing boards like one might see in a DJ booth at a
> nightclub, though not as sophisticated, transmitters are in distant locations
> that nobody but the chief engineers visit. There's really not much to see.

I'm not sure I agree with that. Sure, turntables are gone, as well as
tape recorders, but the stations still do the same things and the people
who work there are still human beings who work in production, on the
air, and deal with remote equipment. I have always been willing to take
people to the transmitter sites, some of which offer the most impressive
views of the Bay Area.

Sure radio has changed in the way it is technically produced, and those
who have resisted those changes have fallen by the wayside. But at those
stations that still offer local programming designed to serve listening
audiences, what goes on inside the studios would be of interest to
anyone still fascinated by radio.

Hell, I'm a seasoned veteran of over forty years and I had the time of
my life at the Cure-A-Thon. And that's not to take anything away from
the stations I work for, which are constantly coming up with new ways to
do programming, in the studio and out in the field at remotes.

As with anything else, broadcasting is what one makes of it.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

66. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 18:52:59 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-FA6262.08182917042010@news.announcetech.com>
Source record: 1093

In article <hqbl59qcr2@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> Of course, the concept of broadcasting schools is moot today, given that
> there
> is simply no need for them anymore, but the equivalent might be going to a
> computer school and learning how to program on punch cards.

I'm sorry to say it is that thinking that is pretty much what is wrong with radio today. We have different tools (for the better, mostly) but what is now lacking is the spark of creativity in local stations. It isn't the equipment that is responsible for the lack of new music on radio. It isn't the lack of tape recorders or turntables that have "forced" stations to use syndication rather than do things of interest on their own.

Is there some reason a broadcast school can't teach things like community involvement, or music programming, or even specialized sales tactics that involve clients in improving their own businesses? Now THAT would be a broadcast school. However, as with many others involved with local broadcasting, the schools refused to move on with the times, seeing as their sole responsibility the training of people to cue records and splice tape. Broadcasting schools should have all failed; they were run by people who lacked any kind of vision whatsoever.

We need broadcasting schools today more than ever, but I'm willing to admit that there may be a serious lack of people who are up to the task of running them.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

67. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-17 18:53:45 UTC
From: hankvc@blackhole.lostwells.net
Message-ID: <hqcqt5ijo1@news.eternal-september.org>
Source record: 1094

In article <higgy-3F21F2.18461915042010@news.announcetech.com>,
John Higdon <higgy@kome.com> wrote:
>In article <hq7tf8$3b6$1@news.eternal-september.org>,
> sfdavidkaye2@yahoo.com (David Kaye) wrote:
>
>> Meanwhile, there have been stations (even back in the glory days of radio)
>> when they wouldn't let you come in. I got this rude shock when I tried to
>> visit the then KBRG (now KITS). The DJ welcomed me but the op mgr was there
>> and she booted me out the door. "We are a business. We're not an amusement
>> park" (or words to that effect). I was devastated. It took me a long time
>> to
>> work up the nerve to visit another station.
>
>I cannot imagine anyone being that odious. When I was in high school and
>still headed for the world of academe (as least as far as my parents
>were concerned), I used to visit radio stations for the simple reason
>that I was fascinated by broadcasting. After explaining my passion for
>the industry, no ever denied me admission to examine any part of the
>radio station I wished to see. I was welcome with open arms at every
>station from San Jose to San Francisco. For instance, I visited KIOI
>when it was owned by Jim Gabbert (which is when I met him) during most
>of the time the station was at the Whitcomb Hotel and at 1001 California
>St.
>
I never found radio stations to be unfriendly places. But my
real introduction to them came from the inside. We had a neighbor who
had a job as morning man at a station 30 miles away, who lost his
driver's license for a while, and I ended up taking him to work, and
back home afterward for a while. Which meant that I was on the
station premises from sign-on, and in the studio, with a pretty
seasoned old-timer, for several hours each morning before driving back
to go to school. In short, a warm body who asked so many questions
that he got put to work.

After a few months of this, the general manager, who had a couple of
other stations and a TV station, called me in and told me that enough
was enough of doubling for the morning man---if I could get an RT
license, he could use what I'd learned at his other stations. So I
did, and he did.

This is going back sixty years, when keeping a transmitter modulated
meant either spinning platters (all 78's) or talking into a
microphone. The world was full of 250, 500, and 1KW daytimers who
needed someone who could walk into an empty building, flip the
switches on the transmitter, take the readings, and start modulating

the carrier. Of course, they expected you to do a half-decent job of keeping things alive, following "the book" with spot ads, and the like. But nobody really cared if you looked like a geeky kid, or could get around physically. I knew a couple of pros who were in wheelchairs.

Probably aren't many opportunities like this any more, between the large ownership groups, satellite feeds, carts and other automation, etc. etc. But I had any number of friends over the years who "did radio" at one point or another for a while, but who never really tried to make careers as radio personalities. But I think there was some good learning in all of that, that carried forward to being able to get up at a podium elsewhere, and do something a bit more cogent than mumble "uh, err, well, like, I mean, you know....".

Hank

68. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 00:18:01 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqd7jpfni1@news.eternal-september.org>
Source record: 1095

John Higdon <higgy@kome.com> wrote:

>I'm sorry to say it is that thinking that is pretty much what is wrong
>with radio today.

But you yourself have dissed the idea of getting an education many times.

>We have different tools (for the better, mostly) but
>what is now lacking is the spark of creativity in local stations. It
>isn't the equipment that is responsible for the lack of new music on
>radio. It isn't the lack of tape recorders or turntables that have
>"forced" stations to use syndication rather than do things of interest
>on their own.

Radio broadcasting is a mature industry. There aren't that many different ways to do things. There are some interesting used of soundscapes, however. I suggest you listen to "Radio Lab" on KQED Radio. It's a documentary series that mixes some very clever sound collaging with the meat of the topic. It comes from WNYC.

>Is there some reason a broadcast school can't teach things like
>community involvement, or music programming, or even specialized sales
>tactics that involve clients in improving their own businesses? Now THAT
>would be a broadcast school.

Jason Jennings spent a decade training people how to run radio stations. As you may recall, he was once the youngest group owner, and was a hotshot sales guy. But he knew management through and through. Today he's totally out of broadcasting, instead spending his time giving what might be called Q-A seminars to select businesses. http://www.jason-jennings.com/
I'm mentioning him because his content has always been top-notch, and he charges a bundle for it, out of the reach of most people and corporations. I haven't asked him about why he stopped doing radio management seminars, but I suspect it's because people in radio are cheapskates.

Be sure to check out his videos on his site and on YouTube. Even the freebies he gives away are thought-provoking. He's the author of many fascinating books, including, "It's Not The Big That Eat the Small, It's The Fast That Eat the Slow", definitely a must for anybody who manages a business.

>However, as with many others involved with
>local broadcasting, the schools refused to move on with the times,
>seeing as their sole responsibility the training of people to cue
>records and splice tape. Broadcasting schools should have all failed;
>they were run by people who lacked any kind of vision whatsoever.

I'm told that the commercial broadcasting schools were to varying degrees shuck and jive. Sure, they might prepare one for a ticket, back when those mattered, but that was about it.

>We need broadcasting schools today more than ever, but I'm willing to
>admit that there may be a serious lack of people who are up to the task
>of running them.

Why do we need broadcasting schools now? The industry is 1/10th the size it was, and is likely to shrink even more. Sure, there will be a need for broadcasters just as there's a need for blacksmiths, but I suggest that it's not a wise use of resources to dedicate school curricula to it.

69. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 00:18:13 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqd7u2fni2@news.eternal-september.org>
Source record: 1096

John Higdon <higgy@kome.com> wrote:

>Sure radio has changed in the way it is technically produced, and those
>who have resisted those changes have fallen by the wayside. But at those
>stations that still offer local programming designed to serve listening
>audiences, what goes on inside the studios would be of interest to
>anyone still fascinated by radio.

Yeah, and there are museums worth visiting, too. Your stations are not typical of broadcasting today. Sure, they've managed to take marginal Class A stations and make them work. And that's fine. But it's not what most of radio is about. Back in the day, that was ALL that radio was about.

>As with anything else, broadcasting is what one makes of it.
>

I guess we blame it on Bill Drake -- "More music, more music, more music, more music." For the most part people don't care about DJs and local content. That much is in evidence with the ear buds people wear today. They ain't listening to the radio...

70. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 00:19:32 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <Meryn.76521$u62.33992@newsfe10.iad>
Source record: 1097

```
* David Kaye wrote, On 4/17/2010 7:46 AM:
>
> And did working with record cutting lathes and the NBC chimes help you in your
> broadcasting career? Fun though it may have been if I'd paid a bundle to go
> to a private broadcasting school I'd have wanted to be trained on equipment
> that I would typically deal with.

Read again: I said that it was fun _speculating_ about what would have
been there in the NBC days. The actual equipment was not necessarily
the very latest, but it was more than adequate to train us in the arts
and crafts of contemporary radio broadcasting.

We had recently up to date consoles, we learned how to program cart
carousels (which were still in use at many stations, though not for
long), we were voice trained, we were trained in spot scripting and
production, news writing and delivery, sales (hated it!) sports
writing and delivery . . pretty much the full gamut of what we would
encounter in small to medium markets, or for the lucky few, even SF.
Among our "finals" was the production of an hour demo in the format of
our choice.

Among our instructors were Aldy Swanson of KYUU, former KGO-TV
reporter Paul Wynne, and a former PD at KSOL, whose name I don't
recall. Oh, and a guy (whose name I *should* recall but don't) heard
on several stations for his sports reports from the Oakland Coliseum.

We were told from the start that we would gain the skills to move into
an "entry level" job, most likely *way* out of the SF market. There
were no promises that we'd go to KFRC, KCBS or any other station in
the #5 market. We were told to expect to go to Yreka or places like that.

One former student came by during the course and addressed us. At that
time he was the #1 morning man in Phoenix, but had worked his way up
from small stations in SoCal and Arizona. He also told us that our
control rooms were probably average to above average compared to a lot
of small stations, and to learn all we could about workarounds for
technical problems that might occur.

Ironically, out my class and the one just prior to ours, a sizable
handful went to work in one fashion or another in the SF market- most
of the rest did little or nothing in broadcasting-- not for lack of
opportunity, but for lack of willingness to spend a year or two in
Yreka or some similar community-- no love for broadcasting: Fatal.

As it was, I turned down Yreka and Clear Lake because I had a job in
this area that I didn't want to leave.
```

The problem with Bailie and other courses was that the days of local personality radio were coming to an end. The conglomeration of the industry was just beginning, and the school lost relevance within a couple of years after I was there.

In any case, Bailie was a legit operation at that time, and was a stepping stone for many into small to medium market radio and/or TV work-- and for a few it was an entrance directly into the SF market.

JT
--

71. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 00:19:40 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <Qqryn.76522$u62.45300@newsfe10.iad>
Source record: 1098

```
* John Higdon wrote, On 4/17/2010 11:52 AM:
>
> Is there some reason a broadcast school can't teach things like
> community involvement, or music programming, or even specialized sales
> tactics that involve clients in improving their own businesses? Now THAT
> would be a broadcast school. However, as with many others involved with
> local broadcasting, the schools refused to move on with the times,
> seeing as their sole responsibility the training of people to cue
> records and splice tape. Broadcasting schools should have all failed;
> they were run by people who lacked any kind of vision whatsoever.
>
> We need broadcasting schools today more than ever, but I'm willing to
> admit that there may be a serious lack of people who are up to the task
> of running them.
>

I think you've nailed it. Ultimately it is up to local broadcasters to
seek out and hire talent- using that word in its dictionary sense. You
are right that the schools failed to advance with the times and
therefore lost relevance-- although many of the skills I got at Bailie
were transferable to a more modern age. Spot scripting, news writing,
sports writing and delivery of the same.

I've made some pocket money doing voice work, but I don't want to run
a business and chase down jobs, which are necessary if you want to
have voicing as your main career. Otherwise, I'm mostly behind the
scenes doing technical management that is often over my head. But
Bailie was the stepping stone, the piece of paper that let me in the
door, even if I'm not doing what I originally set out to do.

I do have to admit that I loved tape splicing, though.

JT
--
```

72. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 15:03:38 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-3E3B14.22014617042010@news.announcetech.com>
Source record: 1099

In article <hqd7jpfni1@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> But you yourself have dissed the idea of getting an education many times.

For myself. I always included the disclaimer that anyone who chose
formal education as a path for himself had my deepest respect.

> Radio broadcasting is a mature industry. There aren't that many different
> ways to do things. There are some interesting used of soundscapes, however.
> I suggest you listen to "Radio Lab" on KQED Radio. It's a documentary series
> that mixes some very clever sound collaging with the meat of the topic. It
> comes from WNYC.

With all due respect, that is spoken just like someone who is not in the
business. I am days off the NAB convention floor, and even I was a bit
overwhelmed by some of the new tools for production and transmission
that have come out in just the past year. I can't imagine anyone
currently in the business saying that "there is nothing new under the
sun in broadcasting".

> I'm told that the commercial broadcasting schools were to varying degrees
> shuck and jive. Sure, they might prepare one for a ticket, back when those
> mattered, but that was about it.

I never went near one of those schools. But I cannot imagine that such
schools did not teach production, broadcast management, script writing,
technical basics, and the various performance techniques. If they didn't
teach all of those things, they not only should have failed when they
did, but they should never have been in the business in the first place.

> Why do we need broadcasting schools now? The industry is 1/10th the size it
> was, and is likely to shrink even more. Sure, there will be a need for
> broadcasters just as there's a need for blacksmiths, but I suggest that it's
> not a wise use of resources to dedicate school curricula to it.

Even leaving local broadcasting out of the discussion, are you saying
that not a single talented human being is utilized in syndication,
satellite and Internet audio services? That's truly incredible.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

73. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 15:03:54 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-EFE77F.22102117042010@news.announcetech.com>
Source record: 1100

In article <hqd7u2fni2@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> I guess we blame it on Bill Drake -- "More music, more music, more music,
> more
> music." For the most part people don't care about DJs and local content.
> That much is in evidence with the ear buds people wear today. They ain't
> listening to the radio...

It was explained to me by the owners of some very successful stations
that music is simply the glue that holds what a station really does
together and keeps the audience from tuning away. The station interacts
with listeners, in person and on the air. The station keeps listeners
informed about important local events. The station provides news and
timely information to help listeners plan their days and get about
smoothly. The station helps its fellow community businesses succeed and
prosper, not just by selling spots but by working with them individually
to devise and execute a plan which maximizes their success.

How can I get it across to you that radio broadcasting is so much more
than playing records into the airwaves? If that's the way you see it,
then it is no wonder that you have so little use for it. May I remind
you, however, that I am actually working in this industry and I am as
enthusiastic about local broadcasting's role in the community as I have
ever been; maybe even more than ever.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

74. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 20:45:07 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqfneukjt2@news.eternal-september.org>
Source record: 1101

John Higdon <higgy@kome.com> wrote:

>With all due respect, that is spoken just like someone who is not in the
>business. I am days off the NAB convention floor, and even I was a bit
>overwhelmed by some of the new tools for production and transmission
>that have come out in just the past year. I can't imagine anyone
>currently in the business saying that "there is nothing new under the
>sun in broadcasting".

Sure, there'll always be new equipment. But, you weren't talking about equipment. You were talking about *doing* broadcasting -- the production end of it and I was responding to that. I also pointed out the sound collages that "Radio Lab" is doing, which wouldn't have been possible in a pre-digital age, or as easily possible at any rate. You were talking about the teaching of skills that would lead to innovations in programming. That's where I said that broadcasting is a mature industry and that there's only a certain amount of things you can do with the medium.

>I never went near one of those schools. But I cannot imagine that such
>schools did not teach production, broadcast management, script writing,
>technical basics, and the various performance techniques.

When I did a talkshow at KKEY, we had interns from a commercial broadcasting school, I think it was Columbia. The bulk of what the interns knew were board opping and talking into a mic. Broadcast management? Shirley, you jest.

>If they didn't
>teach all of those things, they not only should have failed when they
>did, but they should never have been in the business in the first place.

Remember the ads? They showed some guy in a booth talking into a mic and moving a fader and clicking a switch. "Hi, this is Joe Schmuck. You can be on the air just like me..." They never showed anybody looking at Arbitron printouts, writing checks, or for that matter even looking into the back of a transmitter. They always showed the DJ. So, this was not false nor misleading advertising. They taught people who to be DJs in an already overcrowded field of DJs.

>Even leaving local broadcasting out of the discussion, are you saying
>that not a single talented human being is utilized in syndication,
>satellite and Internet audio services? That's truly incredible.

No, but I believe in what Rich Wood (syndicator of Sally Jessy Raphael, Wolfman Jack, and a ton of other people, along with op mgr for XETRA, WOR, etc) has always said: "I can teach people how to do radio, but only if they have something to say when they open the mic."

But again, you led off the reply with talk about equipment and finished with talk about production. Equipment is not mature, production is, for the most part.

75. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 20:48:53 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqfo3ikjt3@news.eternal-september.org>
Source record: 1102

John Higdon <higgy@kome.com> wrote:

>It was explained to me by the owners of some very successful stations
>that music is simply the glue that holds what a station really does
>together and keeps the audience from tuning away. The station interacts
>with listeners, in person and on the air. The station keeps listeners
>informed about important local events. The station provides news and
>timely information to help listeners plan their days and get about
>smoothly.

In your 1977 world, yes, but people simply don't listen that way any longer. Yes, there are your stations, which do that sort of thing, but the majority of big stations are jukeboxes.

Take news for instance. Most stations have ONE news person for a cluster of 4 or 5, and they usually do the mornings and record some drop-ins for other hours if they offer them at all. In our day, say 1977, KIOI had one news person and KFRC had at least 5.

For someone so close to broadcasting you don't seem to be seeing what's been going on. First, you didn't even know that stations, even your suburban ones, tested music before they played it. You thought that it was purely seat of the pants decisions! And you're right up there in it every day and you didn't know this.

I suggest that if you want to learn a little more about the production side of broadcasting you talk with people in the business as I do, and find out what's going on.

>The station helps its fellow community businesses succeed and
>prosper, not just by selling spots but by working with them individually
>to devise and execute a plan which maximizes their success.
>

Again, that's not how most of the big stations work. Sure, they'll join the local chamber of commerce and donate money to the Little League, but gone are the days when KKSF used to bankroll ambient music CDs to benefit AIDS charities. Today, KGO stands out as one of the few big stations anywhere that does anything for its community. But look at the other Citadel stations -- I don't even think KABC or WABC have any live local talent at all anymore, except maybe a weekend gardener infomercial talkshow.

>How can I get it across to you that radio broadcasting is so much more
>than playing records into the airwaves?

In your world it is, but step outside your world and it's jukeboxes. Hell, listen to KOIT, the most successful music station in town for over a decade

and what is it? It's a jukebox that sounds automated even when it's live.
The extent of community service they do is reading 2 PSAs an hour and giving
the weather forecast, something that could be done from Albuquerque.

76. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-18 20:49:03 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqfo8ekjt4@news.eternal-september.org>
Source record: 1103

John T <newsreply@fuzzyfaraway.com> wrote:

>Among our instructors were Aldy Swanson of KYUU, former KGO-TV
>reporter Paul Wynne, and a former PD at KSOL, whose name I don't
>recall. Oh, and a guy (whose name I *should* recall but don't) heard
>on several stations for his sports reports from the Oakland Coliseum.

Sal Bando?

>The problem with Bailie and other courses was that the days of local
>personality radio were coming to an end. The conglomeration of the
>industry was just beginning, and the school lost relevance within a
>couple of years after I was there.

Exactly.

>In any case, Bailie was a legit operation at that time, and was a
>stepping stone for many into small to medium market radio and/or TV
>work-- and for a few it was an entrance directly into the SF market.

Again, as I said to JH in another post, the ads were not false or misleading.
They did teach people how to be DJs.

77. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 04:43:05 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-16D14A.17425018042010@news.announcetech.com>
Source record: 1104

In article <hqfneukjt2@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> But again, you led off the reply with talk about equipment and finished with
> talk about production. Equipment is not mature, production is, for the most
> part.

Well, in my reality, I know that it is a very foolish thing to even
imply that all that can be has been invented when it comes to broadcast
technology. A little voice also tells me that there will always be room
for production and content innovation as well.

--
John Higdon
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78. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 14:34:53 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <4bcc135a$1@news.announcetech.com>
Source record: 1105

sfdavidkaye2@yahoo.com (David Kaye) wrote:

>I suggest that if you want to learn a little more about the
>production side of broadcasting you talk with people in the business as
I do,
>and find out what's going on.

Would Mike Amatori, production director of KGO, San Francisco do, or his associate Craig Bowers? We talk about this all the time. Actually, I imagine you are joking...since I have been in this business full-time for over forty years, and it would be inconceivable that I would not speak with those by whom I am surrounded on an everyday basis, don't you think?

--
John Higdon
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AT&T-Free

79. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 14:55:01 UTC
From: kludge@panix.com
Message-ID: <hqhq66$2ab$1@panix2.panix.com>
Source record: 1106

David Kaye <sfdavidkaye2@yahoo.com> wrote:
>John Higdon <higgy@kome.com> wrote:
>
>>It was explained to me by the owners of some very successful stations
>>that music is simply the glue that holds what a station really does
>>together and keeps the audience from tuning away. The station interacts
>>with listeners, in person and on the air. The station keeps listeners
>>informed about important local events. The station provides news and
>>timely information to help listeners plan their days and get about
>>smoothly.
>
>In your 1977 world, yes, but people simply don't listen that way any longer.
>Yes, there are your stations, which do that sort of thing, but the majority of
>big stations are jukeboxes.

This is true, but it's also a really bad thing.

The vast majority of radio stations on the air don't actually provide any
real benefit to the public. They aren't relevant to the listener, and
people don't specifically tune into them. They just happen to hit the station
for their normal 2.4 minutes as they are scanning their way down the dial.

>>How can I get it across to you that radio broadcasting is so much more
>>than playing records into the airwaves?
>
>In your world it is, but step outside your world and it's jukeboxes. Hell,
>listen to KOIT, the most successful music station in town for over a decade
>and what is it? It's a jukebox that sounds automated even when it's live.
>The extent of community service they do is reading 2 PSAs an hour and giving
>the weather forecast, something that could be done from Albuquerque.

What makes it sucessful, though? Do people really go out of their way to
listen to it, or do they just happen to turn it on because it's the loudest
thing on the dial as they tune by and it happened to be playing a song they
like?

>From my perspective, I think much of what is wrong with radio is that the
bands are too crowded with stations that are all playing the same song at
the same time. I think the only thing that will save radio is for the
marginal stations to go dark. We need to see a _lot_ of stations going dark.
--scott
--
"C'est un Nagra. C'est suisse, et tres, tres precis."

80. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 14:55:25 UTC
From: kludge@panix.com
Message-ID: <hqhqcomsq1@panix2.panix.com>
Source record: 1107

In article <hqaddjpls3@news.eternal-september.org>,
David Kaye <sfdavidkaye2@yahoo.com> wrote:
>kludge@panix.com (Scott Dorsey) wrote:
>
>>See, you could make that into a fun tour, talking about the history of the
>>station and what used to be in this room and what used to be in that room,
>>and how technology has changed things both for the better and the worse.
>
>Would if it were. The history of KDYA 1190 is Lou Ripa's KNBA in Vallejo with
>a totally different format and nothing remarkable in its history (unless you
>consider Lou's morning restaurant interviews of 40 years ago).
>
>KDIA 1640 is an extended band drop-in with no history. The KDIA callsign used
>to belong to a totally unrelated station (KMKY 1310).

THAT is interesting. That's something worth talking about... how we got
into the situation where the whole extended band was created. THAT is an
important part of radio history.

>The offices are in a generic office building in Richmond, which could have
>been a law firm or any other generic office.
>
>There's no there there.

What is interesting about the station isn't anything that is in the station
itself, it's how the industry got to be where it is and how the station got
to be there. It doesn't look very exciting and the tour itself isn't much,
but there's a lot of interesting stuff that happened in order to get things
to the point of that PC automation system sitting in an office park.

>And this isn't unlike other stations. Today's radio stations are computers
>like people have at home, mixing boards like one might see in a DJ booth at a
>nightclub, though not as sophisticated, transmitters are in distant locations
>that nobody but the chief engineers visit. There's really not much to see.

No, but there's a _lot_ to talk about. Everything is in little boxes in
racks that look like every other rack in every other industry, but how it
got to be that way is the story of radio.
--scott
--
"C'est un Nagra. C'est suisse, et tres, tres precis."

81. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 20:51:15 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqiedqakm2@news.eternal-september.org>
Source record: 1108

"John Higdon" <higgy@kome.com> wrote:

>Would Mike Amatori, production director of KGO, San Francisco do, or his
>associate Craig Bowers? We talk about this all the time. Actually, I imagine
>you are joking...since I have been in this business full-time for over forty
>years, and it would be inconceivable that I would not speak with those by
>whom I am surrounded on an everyday basis, don't you think?

But you didn't even know that your own stations test their music before playing it. You thought they operated on hunches. If you didn't know this fundamental aspect of today's programming, there's probably more things about modern radio that you don't know.

Okay, I went to school with Mike Amatori. I want to be as supportive as possible, but unfortunately, when it comes to production he's fairly blind to modern ideas and techniques. His stuff, unfortunately, sounds 40 years out of date. Frankly, he's not very good. His delivery is singsongy. He makes little use of music beds, no use of sound effects, speed changes, etc. Heck, there are spots he could do with multiple voices, back and forth banter, lots of things, but he just knocks out the same old same old day after day.

82. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 20:51:27 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqif4oakm3@news.eternal-september.org>
Source record: 1109

kludge@panix.com (Scott Dorsey) wrote:

>
>This is true, but it's also a really bad thing.

We can wish for things to be like the good old days or we can embrace change and change with it. Those who long for the good old days eventually wind up as bitter folks, muttering to themselves or babbling incoherently.

I happen to like jazz. I have put on over 400 live shows in the past 10 years showcasing all kinds of interesting music, much of which didn't find an audience because it's not hip-hop and it's not garage rock. But then I live in a real world and realize that what I'm doing is in the fringe. I know that I'm not going to sell out any 1200 seat venues with the things I book.

I could be commercially successful as a promoter and book hip-hop, garage rock, and "dance music", or I could continue on my fringe track and enjoy what I'm doing, even if it's often more a hobby than a money maker.

Today's radio is what it is.

>What makes it sucessful, though? Do people really go out of their way to
>listen to it, or do they just happen to turn it on because it's the loudest
>thing on the dial as they tune by and it happened to be playing a song they
>like?

I think people listen to KOIT because it plays familiar tunes in a non-offensive way. Years of success have proven that people don't particularly care for chatter, news, or much else beyond the time and a weather forecast.

83. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 20:51:45 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqifl3akm4@news.eternal-september.org>
Source record: 1110

kludge@panix.com (Scott Dorsey) wrote:

>THAT is interesting. That's something worth talking about... how we got
>into the situation where the whole extended band was created. THAT is an
>important part of radio history.

The history is this: Extended band channels were offered to daytimers under the promise that they would abandon their daytime channels and go fulltime in the extended band. I believe KNBA 1190 was the first or second station to take up this offer to move to 1640. But they never left 1190. I forget the excuse they used.

So, what kind of tour could KDIA/KDYA do? "See, we have two stations because we promised we'd move from one channel to the other and they we went back on our word." I don't think that would play very well.

>What is interesting about the station isn't anything that is in the station
>itself, it's how the industry got to be where it is and how the station got
>to be there.

But when people go visit a station they want something fancy and technical and unlike their ordinary lives. What I'm saying is that what they're going to see in a radio station is nothing that far removed from what they see elsewhere. Radio is a mature medium. There's not much more that can be done with it. It's like Microsoft Word 2002. It's a mature product and all that can be done now is tweaking the bells and whistles, and moving the furniture around.

>No, but there's a _lot_ to talk about. Everything is in little boxes in
>racks that look like every other rack in every other industry, but how it
>got to be that way is the story of radio.

Generally speaking, history is not a way to interest someone in a career. History tends to be the domain of old folks. I didn't realize this until quite recently when a friend didn't want to go visit a private library with me to look up old books and magazines about the history of BART. He's a transit buff, but had no interest in learning about BART's past, only what they're currently doing and how they can change things to make it better in the future. He's, uh, maybe 25 or so.

84. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-19 21:54:19 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-32E05B.14161619042010@news.announcetech.com>
Source record: 1111

In article <hqiedqakm2@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> But you didn't even know that your own stations test their music before
> playing it. You thought they operated on hunches. If you didn't know this
> fundamental aspect of today's programming, there's probably more things about
> modern radio that you don't know.

I dare say. Anyone who thinks he knows everything is deluding himself on
a grand scale. However, unless you are asserting that I suffer from
diminished faculties, I would imagine that I am in a far better position
to absorb and assess the state of broadcasting's art, in any department,
over one who hasn't been near a broadcast position in a couple of
decades, give or take.

That "fundamental aspect" you refer to was something I discovered on my
own through casual across the hall inquiry. To me, it was a minor point.
But I guess I can understand why you cling to it as some sort of
evidence of my abysmal knowledge of the broadcast industry. You don't
ask if the air is any good when it is all there is to breathe.

> Okay, I went to school with Mike Amatori. I want to be as supportive as
> possible, but unfortunately, when it comes to production he's fairly blind to
> modern ideas and techniques. His stuff, unfortunately, sounds 40 years out
> of
> date.

Mike is at the top of his game. His creativity is on display for all to
hear, all the time. I have yet to hear one single piece of production
from you. You'll excuse me if I tend to give a bit more weight to his
industry views than I do to yours. With all due respect, of course.

> Frankly, he's not very good. His delivery is singsongy. He makes
> little use of music beds, no use of sound effects, speed changes, etc. Heck,
> there are spots he could do with multiple voices, back and forth banter, lots
> of things, but he just knocks out the same old same old day after day.

Then you're not listening (and I think you have made it very clear that
you don't, at least not to KGO). You have pretty much the same view of
my work in the industry as well, but then I just consider the source.
Criticism from one who is not in a position to know is not taken very
seriously.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

85. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-20 01:18:44 UTC
From: kludge@panix.com
Message-ID: <hqiq0o$r1c$1@panix2.panix.com>
Source record: 1112

David Kaye <sfdavidkaye2@yahoo.com> wrote:
>kludge@panix.com (Scott Dorsey) wrote:
>
>>No, but there's a _lot_ to talk about. Everything is in little boxes in
>>racks that look like every other rack in every other industry, but how it
>>got to be that way is the story of radio.
>
>Generally speaking, history is not a way to interest someone in a career.

Well.... yes.... but.... I don't think I'd want to interest someone in a
career in radio today.

But I might want to give them a tour that would make them think about how
messed up the whole radio industry is....
--scott

--
"C'est un Nagra. C'est suisse, et tres, tres precis."

86. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-20 15:01:12 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hqjpmurlm2@news.eternal-september.org>
Source record: 1113

kludge@panix.com (Scott Dorsey) wrote:

>Well.... yes.... but.... I don't think I'd want to interest someone in a
>career in radio today.

Times do change. I wouldn't want to interest someone in blacksmithing as a career, either, even though those who are willing to weather the vagaries of the profession and who are at the top of their game can make 3-figure incomes doing it.

>But I might want to give them a tour that would make them think about how
>messed up the whole radio industry is....
>--scott

I'm not necessarily convinced that broadcasting is messed up. Small owners retired, died, or sold out for big bucks to the larger owners, as happens in just about any industry (drug stores, car dealerships, auto parts). The larger owners have notes to pay down, and have the choice of either boosting revenue or cutting expenses to do it.

And while all this was happening, along came the Internet, which took both its advertising base and its entertainment base in just a matter of a few years.

The new world order isn't just happening to broadcasting. 2006 was the Postal Service's biggest year. 2009 was one of its worst. The USPS has to turn its huge passenger liner around on a dime in order to keep from sinking in a mountain of debt (forgive the mixed metaphors).

I think the radio industry is trying to give the audience what it wants. Certainly, Clear Channel spent a lot of resources with their Format Lab website, trying to see what music formats would work for what demographics and then trying to incorporate them into those stations that weren't doing well.

But the audience is moving on to other media. If stations can establish a presence in those other media, fine, but they might not be able to do it the same way as they've done as broadcasters.

Some radio stuff works well in the transition. I know lots of folks who listen to "Fresh Air" and "This American Life" via podcasts instead of or in addition to via their local NPR station. But I don't know if KPIG's subscription service will work -- I think it's $5.95 a month for unlimited streaming of what is a remarkable playlist. It's clear that many people listen to KGO's talkshows online in real time, but is it enough to compensate for the number of listeners they lose by being an AM station in the days of diminishing AM listening?

87. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-20 21:33:10 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hql55cova6@news.eternal-september.org>
Source record: 1114

sfdavidkaye2@yahoo.com (David Kaye) wrote:

>Times do change. I wouldn't want to interest someone in blacksmithing as a
>career, either, even though those who are willing to weather the vagaries of
>the profession and who are at the top of their game can make 3-figure incomes
>doing it.

I meant to say 6-figure, not 3-figure. It's true. Good blacksmiths are in
demand, but it's not a growing profession.

88. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-21 02:00:38 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-21561E.15550020042010@news.announcetech.com>
Source record: 1115

In article <hql55cova6@news.eternal-september.org>,
sfdavidkaye2@yahoo.com (David Kaye) wrote:

> I meant to say 6-figure, not 3-figure. It's true. Good blacksmiths are in
> demand, but it's not a growing profession.

A six-figure income from broadcasting is still fairly common these days,
even since the big bust. Sales reps, talent, management, and engineers
all typically make six-figure incomes in the Bay Area.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

89. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-27 23:50:29 UTC
From: 13thdoctor <13thdoctor.61d1683@radiobanter.com>
Message-ID: <13thdoctor.61d1683@radiobanter.com>
Source record: 1116

Chananya;704378 Wrote:
> Maybe someone can help me out with something: I'm interested in becoming
> a radio DJ or going into radio broadcasting. I have a few disabilities
> that require accommodations so I have asked some people in the industry
> how this would affect my goal. I haven't received much response from
> them. Can anyone on here help with this? Please contact me if you have
> any info...
> Thanks
>
> PS. I am in touch with the broadcasting departments at the local
> colleges and with the disabilities office but I need more input.

Haveing been a Radio broadcaster in many forms for a long time and seen the birth,growth,evolution and eventual de-evolution of radio not only as a hobby but as a career I have learned that the real problem with "radio" today is the cheeky*******s that are in it for the money!

"RADIO" weather it be engineering,production,or talent Is an art and a labor of love. When invented the thing all we really wanted to do was play some music to our friends,tell them what the weather was doing where we are and in a way all be in the same place at the same time regardless of the acual distance between us.

Sure, the greedy and grossly OVERSIZED commercial interests fueled by the FCC's pressure to pay more money for every second of RF emission has all but destroyed everything that radio was sopposed to be. Turning the "dial" in to a sea of noise and pandering to pursuit of the dollar almighty to a point that now the snake is eating its tail. no more DJs just harddrive babysitters,no more fun for the listener and in most stations today forget about the thrill and excitement of "THE SHOW"!
.....

Well HA HA HA HA! The story doesnt end here....Much to the contrary!

People with disabilities you ask? Well if you are hopeing to make a living in radio then the game is up, But if you willing to LIVE radio then i see no better oppertunity for a disabled individual to make a difference in the world of RADIO.

Yes you are going to have to start at the begining in a sense.
Re-invent the wheel which shouldnt be to hard today since it seems that it has been forgotten that blocks dont roll.

What i suggest to you start your own station as if you invented RADIO.

NO! not pirate radio at least not in the sense of stepping on toes or troubleing the failing "industry" with formitable competition.

There is nearly unlimited radio spectrum all you have to do is find a piece that suits the need. Stay away from the comercial AM&FM bands that ship is sinking for now. In stead Set sail on your own ship even if that means you have to start with a raft.

If you want radio then you are going to have to make radio by any means nessasarry. You may have to market radios directly to your listeners that receive your frequency since its not going to the mainstream. Hmmm kinda sounds like the early days of broadcasting...

I dont want to tell you what to do after all its your radio station but i will offer this :HF,shortwave,CB radio,Part 15,(analogue of course).Stay out of HAM bands and DO NOT USE ANY FREQUENCY THAT IS BEING USED BY OTHERS find a clear channel. Courtesy is formost

Of course If you win the lottery or have a million dollars you could buy your way into mainstrean radio. But who wants to listen to that crap?

What ever you choose to do make sure you do it well and without causeing harmfull interference to any other communications or public safety. Use proper Engineering practices and keep the content clean but not sterile. Act only in the public's interest and service to the public and you will be amazed how your efforts will satisfy the thirst of radio listeners that has been unquenched for decades.

Radio is to amuse,entertain and inform both the broadcaster and listener! Not to lay golden eggs! Keep that in mind as you have now been welcomed in to the world of Radio Broadcasting

"HEY!, Whos on the air?"

--
13thdoctor

90. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-28 06:40:32 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-D9D397.17561127042010@news.announcetech.com>
Source record: 1117

In article <13thdoctor.61d1683@radiobanter.com>,
13thdoctor <13thdoctor.61d1683@radiobanter.com> wrote:

> "RADIO" weather it be engineering,production,or talent Is an art and a
> labor of love. When invented the thing all we really wanted to do was
> play some music to our friends,tell them what the weather was doing
> where we are and in a way all be in the same place at the same time
> regardless of the acual distance between us.

In my opinion, many commercial stations have gone well above and beyond the image of radio broadcasting, and insert themselves into their communities at many levels, beyond playing "some music" and talking about the weather. Some generate interest in local affairs, entertainment venues, social interactions, and some even participate in improving the overall business climate. In other words, some stations are as much a part of their communities as the town square.

> Sure, the greedy and grossly OVERSIZED commercial interests fueled by
> the FCC's pressure to pay more money for every second of RF emission
> has all but destroyed everything that radio was sopposed to be.

Broadcasters pay less for their spectrum than just about any other radio service. This is in exchange for having a mandate to provide services and assume a public trust that goes along with the spectrum they acquire.

> Turning
> the "dial" in to a sea of noise and pandering to pursuit of the dollar
> almighty to a point that now the snake is eating its tail. no more DJs
> just harddrive babysitters,no more fun for the listener and in most
> stations today forget about the thrill and excitement of "THE SHOW"!

There was a time when radio listeners said, "We're tired of all this talk; just play the music." Sometimes it pays to be careful what you which for. Confining nostalgia to the days of the DJs is not only not thinking out of the box, it ignores reality, since we still have many DJs, both syndicated and local.

> People with disabilities you ask? Well if you are hopeing to make a
> living in radio then the game is up, But if you willing to LIVE radio
> then i see no better oppertunity for a disabled individual to make a
> difference in the world of RADIO.

You can do both. My life for over forty years has been radio. I have made a good living doing radio. These are not mutually exclusive endeavors.

> Radio is to amuse,entertain and inform both the broadcaster and
> listener! Not to lay golden eggs! Keep that in mind as you have now
> been welcomed in to the world of Radio Broadcasting

Once again, these states are not mutually exclusive. Some of the most successful stations in existence in terms of informing and entertain audiences have also been among to most lucrative for their owners.

I, for one, have no trouble compensating those who do good work...and compensating them well.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

91. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-04-28 16:18:21 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4bd78d2b$0$1634$742ec2ed@news.sonic.net>
Source record: 1118

In article <qa-dnUvMMJAgLynWnZ2dnUVZ_uQAAAAA@earthlink.com>,
Jim <jwwd7@yahoo.com> wrote:
>Another commercial classical FM flips to noncom.
>
> Now Seattle's KING-FM (98.1) is
>laying the groundwork to end more than half a century of commercial
>classical radio in the Puget Sound area.

There was a mention of KING in an article about classical-music
public-radio stations in yesterday's NY Times:

http://www.nytimes.com/2010/04/26/business/media/26radio.html

Most of the article is about, no surprise, WNYC. But a few other
stations are also discussed.

Patty

92. Re: Disabilities and jobs in broadcasting

Newsgroup: rec.radio.broadcasting
Date: 2010-04-29 14:28:01 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hra2ebckj3@news.eternal-september.org>
Source record: 1119

13thdoctor <13thdoctor.61d1683@radiobanter.com> wrote:

>as a hobby but as a career I have learned that the real problem with
>"radio" today is the cheeky*******s that are in it for the money!

Radio broadcasting is a mature industry. Of COURSE people will be in it for the money, just as home building is a mature industry and you no longer see many homes being built as do-it-yourself projects as you saw in the 1930s. Today you see home building companies putting up homes for the money.

Radio is no different.

So, get over it. If you want to do radio as a hobby, talk to your local non-commercial station and see if they have some time available. Jad from NPR's "Radio Lab" started about 10 years ago using throwaway time at 3:00am on WNYC, and now he's created an award-winning series that even Ira Glass from "This American Life" envies. It's THAT good. But he started with a garbage slot on a public station.

93. Re: Endangered Classical Format

Newsgroup: rec.radio.broadcasting
Date: 2010-05-03 04:46:11 UTC
From: JimW <jwwd7@yahoo.com>
Message-ID: <FtGdnS86mcqgokPWnZ2dnUVZ_hGdnZ2d@earthlink.com>
Source record: 1120

Hurray...there is hope!

"Patty Winter" <patty1@wintertime.com> wrote in message
news:4bd78d2b$0$1634$742ec2ed@news.sonic.net...
>
> In article <qa-dnUvMMJAgLynWnZ2dnUVZ_uQAAAAA@earthlink.com>,
> Jim <jwwd7@yahoo.com> wrote:
>>Another commercial classical FM flips to noncom.
>>
>> Now Seattle's KING-FM (98.1) is
>>laying the groundwork to end more than half a century of commercial
>>classical radio in the Puget Sound area.
>
> There was a mention of KING in an article about classical-music
> public-radio stations in yesterday's NY Times:
>
> http://www.nytimes.com/2010/04/26/business/media/26radio.html
>
> Most of the article is about, no surprise, WNYC. But a few other
> stations are also discussed.
>
>
> Patty
>

94. ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-03 21:11:04 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hrndcu$o4a$6@news.eternal-september.org>
Source record: 1121
Cross-posted to: ba.broadcast,rec.radio.broadcasting

As of Friday, ABC (the TV people, who also provide coverage to Citadel's ABC Radio network) laid off 1/3 of its workforce.

I could never understand why ABC had to have separate bureaus from their O&O stations. Now, I guess they won't. A 1/3 cut in staff is dramatic. Even Brian Rooney was let go. The NY Times reports that their London bureau, which covers much of Europe has gone from 100 people to about a dozen today.

I'm reading a story from a 1934 radio magazine when the networks began building their news staffs. Prior to that time, the networks didn't have much of a news presence. Newspapers hated the competition so much that they began de-listing the networks from their daily radio program listings. There was actualy a time when newspapers dropped radio coverage except for their own stations if they had them. My how times have changed.

95. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 01:51:33 UTC
From: Herb Louis <ashcatherb@gmail.com>
Message-ID: <2e6e1408-a093-43ed-a704-e9e14e54d8a2@d39g2000yqa.googlegroups.com>
Source record: 1122
Cross-posted to: ba.broadcast,rec.radio.broadcasting

Why do we need "networks" anymore when we have one giant amorphous Inter-network to distribute just about any kind of media you want? I noticed the latest market ratings for SF & Sac show some audio streams creeping in on the bottom of the ratings. I assume that is a relatively recent phenomenon.

Now I realize that is heresy to old school broadcasters but times are indeed changing. It wasn't but a few years ago we were reading "Media Monopoly" by Ben Bagdikian now anybody can put out any content they want to just about anywhere in the global cloud.

Look at Leo LaPorte. He still has his radio connections otherwise he is pretty well self contained. Can't Art Bell (for example) or anyone else with a following do the same thing?

But I'm not a visionary. It does seem like we are in a huge state of flux. Where is it all going? How does anyone make money at it? If it's like music then we are in serious trouble!

96. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 01:51:50 UTC
From: blank <56vwoval@gmail.com>
Message-ID: <48c14ca9-f14d-4136-9413-1183c93ee5cf@s13g2000prc.googlegroups.com>
Source record: 1123
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On May 3, 2:11 pm, sfdavidka...@yahoo.com (David Kaye) wrote:
> As of Friday, ABC (the TV people, who also provide coverage to Citadel's
ABC
> Radio network) laid off 1/3 of its workforce.
>
> I could never understand why ABC had to have separate bureaus from their
O&O
> stations. Now, I guess they won't. A 1/3 cut in staff is dramatic.
Even
> Brian Rooney was let go. The NY Times reports that their London bureau
, which
> covers much of Europe has gone from 100 people to about a dozen today.

>
> I'm reading a story from a 1934 radio magazine when the networks began
> building their news staffs. Prior to that time, the networks didn't
> have much of a news presence. Newspapers hated the competition so much
that
> they began de-listing the networks from their daily radio program listing
s.
> There was actualy a time when newspapers dropped radio coverage except fo
r
> their own stations if they had them. My how times have changed.

I wonder if there were any changes that might explain the technical
difficulty which had KGO repeating insurance ads and promos at the
beginning of Brian Copeland's Sunday show...They tried to start the
bumper music a bunch of times, with no host voice following, and a few
times with someone mumbling of technical difficulty, then lots of
repeated spots....took 25 minutes to get the show started.

97. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 01:52:03 UTC
From: Mark Howell <geezer@radio411.com>
Message-ID: <rinut5t6blgeup830miolo2vkk8osr2pp3@4ax.com>
Source record: 1124
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On Mon, 3 May 2010 17:11:04 EDT, sfdavidkaye2@yahoo.com (David Kaye)
wrote:

>I'm reading a story from a 1934 radio magazine when the networks began
>building their news staffs. Prior to that time, the networks didn't
>have much of a news presence. Newspapers hated the competition so much that
>they began de-listing the networks from their daily radio program listings.
>There was actualy a time when newspapers dropped radio coverage except for
>their own stations if they had them. My how times have changed.

As recently as 1980, the news staff at KMJ, Fresno was forbidden from
reporting any local news that had not already appeared in the co-owned
Fresno Bee. By a year or two later, some stiff competition had put an
end to that. McClatchy Newspapers later sold off its broadcast
holdings.

Mark Howell

98. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 04:14:46 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hro0i4$1s7$1@news.eternal-september.org>
Source record: 1125
Cross-posted to: ba.broadcast,rec.radio.broadcasting

Herb Louis <ashcatherb@gmail.com> wrote:

>Why do we need "networks" anymore when we have one giant amorphous
>Inter-network to distribute just about any kind of media you want?

Funding is the only reason I can think of. Programs such as "This American Life" couldn't be produced without the backing of the 500 Public Radio International member stations carrying the program.

>I noticed the latest market ratings for SF & Sac show some audio streams
>creeping in on the bottom of the ratings. I assume that is a
>relatively recent phenomenon.

Or it may be an anomaly due to one PPM user happening to listen to a stream from time to time.

>Look at Leo LaPorte. He still has his radio connections otherwise he
>is pretty well self contained. Can't Art Bell (for example) or anyone
>else with a following do the same thing?

But both Leo and Art are distributed by a network, Premiere, the distribution arm of Clear Channel.

99. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 04:16:00 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hro0o9$1s7$2@news.eternal-september.org>
Source record: 1126
Cross-posted to: ba.broadcast,rec.radio.broadcasting

blank <56vwoval@gmail.com> wrote:

>bumper music a bunch of times, with no host voice following, and a few
>times with someone mumbling of technical difficulty, then lots of
>repeated spots....took 25 minutes to get the show started.

I'm reminded of a time when KXL in Portland was running Talknet (this goes back a few years obviously). Apparently they only part of an hour of the show and no backup, so they filled over 40 minutes with PSAs and ads.

With no backup to a live program and no music in the format, what's a board op to do? At least in a music format you can play tunes and nobody's the wiser. But a dozen spots and people do notice.

100. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 07:44:52 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4bdf7e2a$0$1673$742ec2ed@news.sonic.net>
Source record: 1127
Cross-posted to: ba.broadcast,rec.radio.broadcasting

In article <48c14ca9-f14d-4136-9413-1183c93ee5cf@s13g2000prc.googlegroups.com>,
blank <56vwoval@gmail.com> wrote:
>
>I wonder if there were any changes that might explain the technical
>difficulty which had KGO repeating insurance ads and promos at the
>beginning of Brian Copeland's Sunday show...They tried to start the
>bumper music a bunch of times, with no host voice following, and a few
>times with someone mumbling of technical difficulty, then lots of
>repeated spots....took 25 minutes to get the show started.

That was a problem (or perhaps a cluster of problems) at KGO. It
had nothing to do with the ABC Radio network news.

Patty

101. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-04 17:10:42 UTC
From: "leanstotheleft@democrat.com" <leanstotheleft@democrat.com>
Message-ID: <f7f4626e-9f09-496c-8b75-b8524c5185e9@a21g2000yqn.googlegroups.com>
Source record: 1128
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On May 3, 2:11 pm, sfdavidka...@yahoo.com (David Kaye) wrote:
> As of Friday, ABC (the TV people, who also provide coverage to Citadel's
ABC
> Radio network) laid off 1/3 of its workforce.
>
> I could never understand why ABC had to have separate bureaus from their
O&O
> stations. Now, I guess they won't. A 1/3 cut in staff is dramatic.
Even
> Brian Rooney was let go. The NY Times reports that their London bureau
, which
> covers much of Europe has gone from 100 people to about a dozen today.

>
> I'm reading a story from a 1934 radio magazine when the networks began
> building their news staffs. Prior to that time, the networks didn't
> have much of a news presence. Newspapers hated the competition so much
that
> they began de-listing the networks from their daily radio program listing
s.
> There was actualy a time when newspapers dropped radio coverage except fo
r
> their own stations if they had them. My how times have changed.

If they are just talking heads, well sad but maybe not the end of the
world. If they were actually doing journalism, then it is a loss.

You look at the women on Fox News and that Sex Pistols hit comes to
mind: We're so pretty, oh so pretty, pretty vacant.

102. Re: KPPC FM 1970 2010

Newsgroup: rec.radio.broadcasting
Date: 2010-05-05 01:26:03 UTC
From: Long John-KE6VGA + TUBBY TUNES Radio Show ala KFAT <mcranch@pacific.net>
Message-ID: <11b9e2ec-6492-4cf9-a5f0-7cd38502b53a@g5g2000pre.googlegroups.com>
Source record: 1129

Yeah, Tom *did* know what he was doing, as evidenced by the book after the staff was fired, not unlike what happened at KMPX... 1968 was a watershed year, with the infamous radio strike at KMPX (Leon Crosby discovered a bunch of barefoot, longhaired *hippies* were the "air personallities")...The movie "FM" *very loosely* depicted the staike at KMPX...and in 1968 Tom then went on to run KSAN (The Jive 95) for many years before he died (as mentioned in theSammy Hagar song "The Fillmore Shuffle - "face down on the hallway")...and a scab crew was installed at KMPX at a new location near Fisherman's Wharf...

In those days you could catch a PSA flight between SF & LA for $12.oo...so it was easy for Tom to run both stations using the non formula he devised for KMPX...

And as an update, Dusty Street is now a drug councelor (!!!)...I remember her first day at KMPX engineering for the (late) Bob Prescott Show

What a long, strange trip it's been...

On Apr 17, 7:46 am, "tedalvy@aoldotcom" <teda...@aol.com> wrote:
> KPPC FM 106.7 Pasadena, Califonia is looking at its 40th Anniversary
> (from April 1, 1970) when PD Les Carter took his airstaff on an 18
> month journey that ended when the entire KPPC air staff was fired by
> the GM Doug Cox (October 24, 1971) and then in November the ratings
> came out showing KPPC FM as the number one Rock radio station in Los
> Angeles for 18 to 34 age Adults. The April 1972 ratings did not even
> show KPPC listed at all under the direction of Doug Cox. FM 106.7
> became KROQ FM 106.7 circa 1973.
>
> Exactly 10 years after KFWB went Top 40, Program Director Tom Donahue
> debuted his KPPC FM hipster air staff on January 2, 1968 in the
> basement of the Pasadena Presbyterian Church:
>
> 6AM-11AM LES CARTER (KBCA-FM)
> 11AM-4PM ED MITCHELL (KFRC)
> 4PM-9PM B. MITCHEL REED (KFWB, WMCA)
> 9PM-MID TOM DONAHUE (KMPX-FM, KYA)
> MID-6AM DON HALL (KPPC-FM)
>
> The original 1968 KPPC air staff included TED ALVY (Cosmos Topper) and
> STEVEN SEGAL (The Obscene Steven Clean).
>
> -end-

103. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-05 05:32:08 UTC
From: Mark Roberts <markrobt+usenet@gmail.com>
Message-ID: <84cas1FmufU1@mid.individual.net>
Source record: 1130

David Kaye <sfdavidkaye2@yahoo.com> had written:
|
| I could never understand why ABC had to have separate bureaus from their O&O
| stations.

I never understood why the networks had to have their own bureaus
and their own correspondents when their affiliate stations, in most
areas, had perfectly capable news departments. I guess the network
felt it got a better quality product that way. Somehow, on the
radio side of things, it could be somewhat different. I remember
contributing quite a few stories to the CBS network when I was a
reporter in KTRH in Houston. Those stringer checks were a nice
little bonus.

| I'm reading a story from a 1934 radio magazine when the networks began
| building their news staffs. Prior to that time, the networks didn't
| have much of a news presence. Newspapers hated the competition so much that
| they began de-listing the networks from their daily radio program listings.
| There was actualy a time when newspapers dropped radio coverage except for
| their own stations if they had them. My how times have changed.

Now newspapers don't cover radio at all.

--
Mark Roberts - E-Mail address is valid but I don't use Google Groups
If you quote, please quote only relevant passages and not the whole article.

104. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-05 20:28:15 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hrsj3f$t9o$3@news.eternal-september.org>
Source record: 1131

Mark Roberts <markrobt+usenet@gmail.com> wrote:

>I never understood why the networks had to have their own bureaus
>and their own correspondents when their affiliate stations, in most
>areas, had perfectly capable news departments.

During the days of NBC Monitor, there were lots of reports from affiliate stations. Likewise with Mutual. But CBS and ABC seemed to not like dealing with the affiliates much at all, stringers yes, but not affiliates.

>I guess the network
>felt it got a better quality product that way.

I remember when ABC Radio had Peter Cleaveland stationed at KGO specifically to do network takes on Bay Area stories. We never heard him except on the network news. I'm sure he was a nice guy and all, but I don't remember his news coverage being any better than that of Ray Tannehill or others of the day who did news locally at KGO.

>
>Now newspapers don't cover radio at all.

Well, times have changed, of course. The newspapers do cover TV to an annoying degree.

105. Hindenburg Disaster Anniversary Today

Newsgroup: rec.radio.broadcasting
Date: 2010-05-07 01:25:10 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hrvni8$n7o$1@news.eternal-september.org>
Source record: 1132
Cross-posted to: ba.broadcast,rec.radio.broadcasting

ailuropoda melanoleuca torontonensis <chris.ambidge@utoronto.ca> wrote:

>today is the anniversary (1937) of the destruction of the *Hindenberg*
>by fire.

What's most remarkable about this explosion and fire is that it is probably the first documented case of news media hype for the sake of hype.

While it's true that it was a terrible loss of 35 lives, there are also a few things to note:

(1) The story wasn't done live. It was recorded on a wire recorder and the commentator, Herb Morrison, asks a couple times of his assistant, "Get this, Charlie, get this, Charlie" to make sure he was getting a recording.

(2) It was not "one of the worst catastrophes in the world," either.

(3) Though 36 people died, it was not the heaviest loss of life during the decade, nor even the heaviest loss of life due to airship disasters. The U.S.S. Akron disater 4 years earlier took more than twice as many lives. What made it remarkable was that it was recorded for posterity.

The Hindenberg disaster should be a lesson to all of us that what is on the news is not the sum total of what's happened in the world that day. Another example is the quake of 1989. It looked like San Francisco was being burnt to a crisp, and yet it was only a couple buildings fed by a gas line that nobody knew how to turn off. The shots were shown over and over again because ABC happened to have a helicopter in the sky for World Series coverage. Far more loss of life and destruction happened in communties such as Santa Cruz, Watsonville, and Oakland that day.

106. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-05-07 19:30:53 UTC
From: Mike Ward <mward@iname.remove-this-part.com>
Message-ID: <ulf8u55sslb8jlhet0e30el954lcs1gm8d@4ax.com>
Source record: 1133
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On Tue, 4 May 2010 00:16:00 EDT, sfdavidkaye2@yahoo.com (David Kaye)
wrote:

>With no backup to a live program and no music in the format, what's a board op
>to do? At least in a music format you can play tunes and nobody's the wiser.
>But a dozen spots and people do notice.

In Virginia, I believe we had a couple or three hours of non-dated
Clark Howard shows burned to a CD. We also had a CD filled with
station promos and PSAs, but for short-term fill.

107. Re: Hindenburg Disaster Anniversary Today

Newsgroup: rec.radio.broadcasting
Date: 2010-05-07 19:31:19 UTC
From: Peter <peterh5322@rattlebrain.com>
Message-ID: <hs1ihu$is7$1@news.eternal-september.org>
Source record: 1134
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On 2010-05-06 14:25:10 -0700, sfdavidkaye2@yahoo.com (David Kaye) said:

> What's most remarkable about this explosion and fire is that it is prob
ably
> the first documented case of news media hype for the sake of hype.

WLS was the station which covered the incident.

Came all the way from Chicago to cover it.

"Oh, the Humanity!!!!!"

108. Re: Hindenburg Disaster Anniversary Today

Newsgroup: rec.radio.broadcasting
Date: 2010-05-07 19:31:35 UTC
From: mamros@MIT.EDU
Message-ID: <4be44ef7$0$511$b45e6eb0@senator-bedfellow.mit.edu>
Source record: 1135
Cross-posted to: ba.broadcast,rec.radio.broadcasting

David Kaye <sfdavidkaye2@yahoo.com> wrote:
>(1) The story wasn't done live. It was recorded on a wire recorder and the
>commentator, Herb Morrison, asks a couple times of his assistant, "Get this,
>Charlie, get this, Charlie" to make sure he was getting a recording.

Actually, it wasn't a wire recorder; it was recorded to lacquer disc.
The engineer, Charlie Nehlsen, had to work quickly to ensure the shock
wave of the explosion didn't cause the cutting stylus to dig into the
disc's aluminum base. If it had, the stylus would've been ruined, and
there wouldn't have been anything recorded after Morrison said, "It burst
into flame...".

The following is a link to a discussion of the recording and its later
broadcast (apologies for the line wrap):
http://web.archive.org/web/20070814144201/http://members.aol.com/jeff1070/hindenburg.html

The version of the recording that most people have heard runs at too
high a speed; poor Herb Morrison almost sounds like a chipmunk. A
corrected speed version of the recording is a revelation; it can be
found about halfway down this page:
http://www.wlshistory.com/WLS30/

-shawn

109. Re: Hindenburg Disaster Anniversary Today

Newsgroup: rec.radio.broadcasting
Date: 2010-05-07 20:17:20 UTC
From: kludge@panix.com
Message-ID: <hs1qkb$6dp$1@panix2.panix.com>
Source record: 1136
Cross-posted to: ba.broadcast,rec.radio.broadcasting

David Kaye <sfdavidkaye2@yahoo.com> wrote:
>(1) The story wasn't done live. It was recorded on a wire recorder and the
>commentator, Herb Morrison, asks a couple times of his assistant, "Get this,
>Charlie, get this, Charlie" to make sure he was getting a recording.

Nope, Presto disc recorder.
--scott

--
"C'est un Nagra. C'est suisse, et tres, tres precis."

110. Re: Hindenburg Disaster Anniversary Today

Newsgroup: rec.radio.broadcasting
Date: 2010-05-08 15:45:38 UTC
From: mamros@MIT.EDU
Message-ID: <4be58680$0$496$b45e6eb0@senator-bedfellow.mit.edu>
Source record: 1137
Cross-posted to: ba.broadcast,rec.radio.broadcasting

Peter <peterh5322@rattlebrain.com> wrote:
>WLS was the station which covered the incident.
>
>Came all the way from Chicago to cover it.
>
>"Oh, the Humanity!!!!!"

It seems odd that a Chicago station would send someone to New Jersey to record what should've been a routine event (the Hindenburg had been making transatlantic flights for a year prior to its last flight, and other Zeppelins had been flying the route for years). The reason for Morrison being there, though, becomes clear when one listens to the full recording (36 minutes, though not speed-corrected) at http://www.otr.com/hindenburg.shtml .

Seems that the recording was intended to promote American Airlines' service from Chicago to Lakehurst (via Newark), which would then connect with the Hindenburg to provide transatlantic service all the way from the heartland. Obviously, the recording never got used as originally intended...

-shawn

111. What Boston area AM stations broadcast in AM stereo?...

Newsgroup: rec.radio.broadcasting
Date: 2010-05-12 14:30:51 UTC
From: thezak <don.saklad@gmail.com>
Message-ID: <c656dc0b-026a-4afc-889a-755e3f0d7987@d39g2000yqa.googlegroups.com>
Source record: 1138

What Boston area AM stations broadcast in AM stereo?...

112. Re: Dr. Demento Ends His 40 Year Old Radio Show

Newsgroup: rec.radio.broadcasting
Date: 2010-06-06 15:30:22 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <hufichhcp1@news.eternal-september.org>
Source record: 1139

"tedalvy@aoldotcom" <tedalvy@aol.com> wrote:
>Dr. Demento Ends His 40 Year Old Radio Show
>
>http://chicagoradioandmedia.com/news/640-dr-demento-ends-his-40-year-old-radio-
>show
>

This is one of the worst-written blog entries I have ever seen. People who put up blogs that purport to be news should at least take English classes so that they will be able to write sentences that won't embarrass them.

113. Re: Dr. Demento Ends His 40 Year Old Radio Show

Newsgroup: rec.radio.broadcasting
Date: 2010-06-07 14:53:55 UTC
From: "tedalvy@aoldotcom" <tedalvy@aol.com>
Message-ID: <444d930f-196b-4201-8b62-27118231720a@g1g2000pro.googlegroups.com>
Source record: 1140

>From Dr. Demento Website

June 6, 2010

A SPECIAL ANNOUNCEMENT...

This weekend, the Dr. Demento Show will have its final broadcast on KIYU, KLOO, WLVQ (QFM96), WRKH (The Rocket) and KOZT (The Coast).

This was a very painful decision for the Doctor...he really hates to let it go after almost 40 years...but he has come to agree with his manager and his family that it's necessary. The broadcast has been losing money for some time.

THE GOOD NEWS -- Dr. Demento intends to continue producing new shows every week for www.drdemento.com for the foreseeable future. A new one will be available Saturday morning, June 12, and more new shows will be posted every Saturday thereafter.

Also...if you live in or around Amarillo, TX, you're in luck...by special agreement and due to contractual considerations, a version of the internet show will be heard weekly on KACV-FM there, at least through the summer.

The Doctor wishes to express his grateful appreciation to everyone who's been listening in Alaska, Oregon, Ohio, Alabama and California, and hopes all of you will give the www.drdemento.com broadcast a try.

Stay deeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeemented!

http://www.drdemento.com/index.html

114. Re: Dr. Demento Ends His 40 Year Old Radio Show

Newsgroup: rec.radio.broadcasting
Date: 2010-07-02 04:58:03 UTC
From: lehua768 <lehua768.6731cc8@radiobanter.com>
Message-ID: <lehua768.6731cc8@radiobanter.com>
Source record: 1141

Seems that the recording was intended to promote American Airlines'
service from Chicago to Lakehurst (via Newark), which would then
connect with the Hindenburg to provide transatlantic service all
the way from the heartland. Obviously, the recording never got used
as originally intended...

--
lehua768

115. WDBN Medina

Newsgroup: rec.radio.broadcasting
Date: 2010-07-02 15:12:38 UTC
From: Dave Boland <dboland9@fastmail.fm>
Message-ID: <i0kurj$3i6$1@speranza.aioe.org>
Source record: 1142

I have some questions for anyone that remembers the station. Thanks in advance.

The station was originally licensed in Barberton, but why? The transmitter was always in Medina (Seville actually).

Why locate the station in Medina (Seville) to begin with? Seems like an odd location to serve Cleveland & Akron.

I was told that the tower was 430 feet, but is that true? I know that they did have problems with Cleveland reception, despite the almost 120 KW ERP. That would suggest the tower was actually shorter than 430 feet.

Is the tower at 41.051347,-81.813555 (8165 Tower Rd
Seville, OH 44273) the original WDBN tower and is it still used for broadcasting?

What was it that passed for studios before the building was used by WDBN? As I recall it was a small block building, about the size of a 4 car garage, that looked like it was built for some other purpose.

Did WQMX ever actually broadcast from that location, or was it moved to the WAKR-TV tower on Copley hill first?

Anyone know of a complete history of the station with pictures?

Thanks,
Dave

116. Re: WDBN Medina

Newsgroup: rec.radio.broadcasting
Date: 2010-07-02 19:34:12 UTC
From: greenpjs@neo.rr.com
Message-ID: <bn8s26lqkkcuujqm5o8uek02fvj9pvg5br@4ax.com>
Source record: 1143

On Fri, 2 Jul 2010 11:12:38 EDT, Dave Boland <dboland9@fastmail.fm>
wrote:

>I have some questions for anyone that remembers the station. Thanks in
>advance.
>
>The station was originally licensed in Barberton, but why? The
>transmitter was always in Medina (Seville actually).
>
>Why locate the station in Medina (Seville) to begin with? Seems like an
>odd location to serve Cleveland & Akron.
>
>I was told that the tower was 430 feet, but is that true? I know that
>they did have problems with Cleveland reception, despite the almost 120
>KW ERP. That would suggest the tower was actually shorter than 430 feet.
>
>Is the tower at 41.051347,-81.813555 (8165 Tower Rd
>Seville, OH 44273) the original WDBN tower and is it still used for
>broadcasting?
>
>What was it that passed for studios before the building was used by
>WDBN? As I recall it was a small block building, about the size of a 4
>car garage, that looked like it was built for some other purpose.
>
>Did WQMX ever actually broadcast from that location, or was it moved to
>the WAKR-TV tower on Copley hill first?
>
>Anyone know of a complete history of the station with pictures?
>
>Thanks,
>Dave
Sorry I don't know the answers to your questions, but I have always
been interested in this sort of thing. When you say "Copley hill",
where do you mean? The old WAKR-TV tower (later WAKC, now WVPX) isn't
where WQMX is located. WONE is on that tower, but WQMX is on channel
49's tower (which is in Copley).

117. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-07-03 00:22:29 UTC
From: "rtnda@aol.com" <rtndanc@yahoo.com>
Message-ID: <1f9b92bd-d766-472e-9f67-a5f6aa0334d0@n20g2000prc.googlegroups.com>
Source record: 1144
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On May 3, 6:52 pm, Mark Howell <gee...@radio411.com> wrote:
> On Mon, 3 May 2010 17:11:04 EDT, sfdavidka...@yahoo.com (David Kaye)
> wrote:
>
> >I'm reading a story from a 1934 radio magazine when the networks began
> >building their news staffs. Prior to that time, the networks didn't
> >have much of a news presence. Newspapers hated the competition so much that
> >they began de-listing the networks from their daily radio program listings.
> >There was actualy a time when newspapers dropped radio coverage except for
> >their own stations if they had them. My how times have changed.
>
> As recently as 1980, the news staff at KMJ, Fresno was forbidden from
> reporting any local news that had not already appeared in the co-owned
> Fresno Bee. By a year or two later, some stiff competition had put an
> end to that. McClatchy Newspapers later sold off its broadcast
> holdings.
>
> Mark Howell

If KMJ had any such policy in the '80's it had changed from the
'60's. From 1961 to 1966 the KMJ-Bee cooperation was total. I did
McMahon's 5:15PM local cast during that time and the final thing I
would do when I had it written was to go up to the 4th floor and take
the latest dupes of tomorrow's copy, which I would either re-write,
read or ad lib from. So listeners got tomorrow's Bee today from me.
TV had the same privileges and I assume they did the same thing for
their six o'clock news.

How're things there in Bakersfield?

Gil Haar

118. Re: ABC Lays Off 1/3 of Staff

Newsgroup: rec.radio.broadcasting
Date: 2010-07-05 15:57:15 UTC
From: Mark Howell <geezer@radio411.com>
Message-ID: <mjn336ld3310mahqai0th7hlsnr16vo3o2@4ax.com>
Source record: 1145
Cross-posted to: ba.broadcast,rec.radio.broadcasting

On Fri, 2 Jul 2010 20:22:29 EDT, "rtnda@aol.com" <rtndanc@yahoo.com>
wrote:

>How're things there in Bakersfield?
>
>Gil Haar

I retired last fall. I'm now in quieter, less smoggy,
better-fiscally-managed Indiana.

Mark Howell

119. Re: WDBN Medina

Newsgroup: rec.radio.broadcasting
Date: 2010-07-27 21:10:00 UTC
From: andy <danieldiehl@ymail.com>
Message-ID: <c6c2a0f5-371c-4cd3-bfdc-5be3519948b7@l20g2000vbd.googlegroups.com>
Source record: 1146

On Jul 2, 11:12 am, Dave Boland <dbola...@fastmail.fm> wrote:
> I have some questions for anyone that remembers the station. Thanks in
> advance.
>
> The station was originally licensed in Barberton, but why? The
> transmitter was always in Medina (Seville actually).
>
> Why locate the station in Medina (Seville) to begin with? Seems like an
> odd location to serve Cleveland & Akron.
>
> I was told that the tower was 430 feet, but is that true? I know that
> they did have problems with Cleveland reception, despite the almost 120
> KW ERP. That would suggest the tower was actually shorter than 430 feet.
>
> Is the tower at 41.051347,-81.813555 (8165 Tower Rd
> Seville, OH 44273) the original WDBN tower and is it still used for
> broadcasting?
>
> What was it that passed for studios before the building was used by
> WDBN? As I recall it was a small block building, about the size of a 4
> car garage, that looked like it was built for some other purpose.
>
> Did WQMX ever actually broadcast from that location, or was it moved to
> the WAKR-TV tower on Copley hill first?
>
> Anyone know of a complete history of the station with pictures?
>
> Thanks,
> Dave

It was owed by Bob & Pam Miller of Medina and the station was out on
Gateway drive by I-71, Bob has pasted away but Pam still ownes and
runs Gramercy Gallery just off the square, If you stop in there she
might help you.

120. Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-08-25 21:09:04 UTC
From: Rafal Z <rzajact@gmail.com>
Message-ID: <9a4bc01a-ec40-485a-a85b-73df347266e1@u31g2000pru.googlegroups.com>
Source record: 1147

Hello

This is my first posting here. I was wondering if there are other then
FCC databases (http://www.fcc.gov/mb/databases/cdbs/) about radio
stations in the USA. I'm trying to create a web site and graph the
radio towers on it.

I was also wondering if there is an easy way of calculating the reach
of the station - like you can see here
http://www.radio-locator.com/cgi-bin/pat?call=KFI&service=AM&status=L&hours=U

I would appreciate any help thanks.

121. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-08-26 18:26:26 UTC
From: "Paul W. Schleck" <pschleck@oasis.novia.net>
Message-ID: <4c76a9bd$0$592$540ea2cf@novia.net>
Source record: 1148

-----BEGIN PGP SIGNED MESSAGE-----
Hash: SHA1

In <9a4bc01a-ec40-485a-a85b-73df347266e1@u31g2000pru.googlegroups.com> Rafal Z
<rzajact@gmail.com> writes:

>Hello

>This is my first posting here. I was wondering if there are other then
>FCC databases (http://www.fcc.gov/mb/databases/cdbs/) about radio
>stations in the USA. I'm trying to create a web site and graph the
>radio towers on it.

>I was also wondering if there is an easy way of calculating the reach
>of the station - like you can see here
>http://www.radio-locator.com/cgi-bin/pat?call=KFI&service=AM&status=L&hours=U

>I would appreciate any help thanks.

Bob Carpenter makes useful PC-based applications to visually present
the FCC radio and TV databases and display signal contours:

http://home.earthlink.net/~lvehorn/

as well as generate KML overlay files that can be viewed on Google
Earth:

http://earth.google.com/

The applications run in a full-screen DOS window, but should work on
most versions of Windows (the author recommends using an x86 DOS
emulator with Vista). They can also be updated against the most current
FCC databases.

- --
Paul W. Schleck
pschleck@novia.net
http://www.novia.net/~pschleck/
Finger pschleck@novia.net for PGP Public Key

-----BEGIN PGP SIGNATURE-----
Version: GnuPG v1.4.5 (SunOS)

iD8DBQFMdqmf6Pj0az779o4RAtTJAJ9keS05WdeAfzU5szxMR/B+AMZ0twCfaQEi
nEuq6GLqbJ5vZ3M3HvFkNhQ=
=OOKh
-----END PGP SIGNATURE-----

122. Radio commercial trips EAS receivers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-24 15:41:43 UTC
From: patty1@sonic.net
Message-ID: <4c9cb65d$0$1612$742ec2ed@news.sonic.net>
Source record: 1149

I hadn't heard this commercial, which has now been taken off the air:

http://www.sbe.org/pub_sc.php#BPCommercial

Did anyone here run across it, or hear about any stations that had
trouble when their local EAS primary station aired it?

Patty

123. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-25 22:32:40 UTC
From: Tom Morris KG4CYX <blueneon@gmail.com>
Message-ID: <d90cd083-b720-478e-ada7-7e90869537a4@i5g2000yqe.googlegroups.com>
Source record: 1150

Got Google Earth? If so, enjoy this...
http://fccinfo.com/fccinfo_google_earth.php
WARNING: After loading this up your friends, family, and coworkers may
not find you for days, as you browse happily... It's addictive :D

On Aug 25, 5:09 pm, Rafal Z <rzaj...@gmail.com> wrote:
> Hello
>
> This is my first posting here. I was wondering if there are other then
> FCC databases (http://www.fcc.gov/mb/databases/cdbs/) about radio
> stations in the USA. I'm trying to create a web site and graph the
> radio towers on it.
>
> I was also wondering if there is an easy way of calculating the reach
> of the station - like you can see
herehttp://www.radio-locator.com/cgi-bin/pat?call=KFI&service=AM&status=L...
>
> I would appreciate any help thanks.

124. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-26 15:03:23 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <i7m2lqtee1@news.eternal-september.org>
Source record: 1001

Tom Morris KG4CYX <blueneon@gmail.com> wrote:
>Got Google Earth? If so, enjoy this...
>http://fccinfo.com/fccinfo_google_earth.php
>WARNING: After loading this up your friends, family, and coworkers may
>not find you for days, as you browse happily... It's addictive :D

Except that it's only the info for Kansas City area stations.

125. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-26 17:08:46 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <jvKno.26122$wl.14874@newsfe11.iad>
Source record: 1002

```
* David Kaye wrote, On 9/26/2010 8:03 AM:
> Tom Morris KG4CYX<blueneon@gmail.com> wrote:
>> Got Google Earth? If so, enjoy this...
>> http://fccinfo.com/fccinfo_google_earth.php
>
> Except that it's only the info for Kansas City area stations.
>

Maybe you didn't play around enough . . it's got everything for the
whole country. I spent (entirely too much) time exploring broadcast
microwave paths around Northern California-- not to mention Bay Area
FM translators and boosters, LPTVs, etc.

A recent CPU with plenty of RAM and a graphics card with a good GPU
are definitely recommended, but that's largely true for Google Earth
anyway. It wants to update every time you move around the terrain, and
it can be frustratingly slow to update at times (even on my quad core
processor with 4 GB RAM), I think due to the sheer amount of info
available, but otherwise I found it interesting and more than
potentially useful.

Try un-checking everything except the one category you want to
examine, and I think you'll have more success with it.

JT
--
```

126. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 00:09:30 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <i7on0n$i60$1@news.eternal-september.org>
Source record: 1003

John T <newsreply@fuzzyfaraway.com> wrote:

>Maybe you didn't play around enough . . it's got everything for the
>whole country. I spent (entirely too much) time exploring broadcast
>microwave paths around Northern California-- not to mention Bay Area
>FM translators and boosters, LPTVs, etc.

Then download on the website was for a 1kb file that included only stations in the Kansas City area. I didn't find any other files anywhere and I looked all over the website. Can you point me to a better page that has the full download?

127. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 02:23:10 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <baSno.10789$Ki.4268@newsfe17.iad>
Source record: 1004

```
* David Kaye wrote, On 9/26/2010 5:09 PM:
> John T<newsreply@fuzzyfaraway.com> wrote:
>
>> Maybe you didn't play around enough . . it's got everything for the
>> whole country.
>
> Can you point me to a better page that has the full
> download?
>

The link provided should have taken you to a page that has a large
download icon about 1/3 down the screen . . that's what I used.

The page: http://fccinfo.com/fccinfo_google_earth.php

Direct KMZ download: http://ge.fccinfo.com/fccinfo.kmz

Hope that helps.

JT
--
```

128. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 02:23:21 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <jBSno.10684$nl4.5935@newsfe21.iad>
Source record: 1005

```
* David Kaye wrote, On 9/26/2010 5:09 PM:
> John T<newsreply@fuzzyfaraway.com> wrote:
>
>> Maybe you didn't play around enough . . it's got everything for the
>> whole country.
>
> Then download on the website was for a 1kb file that included only stations in
> the Kansas City area.

I might also suggest that you zoom in to an area of interest and the
overlay should appear. The info in the sidebar changes constantly as
you scroll your view around-- this being the source of some slowness,
but also providing good information.

JT
--
```

129. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 06:21:07 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4ca02a18$0$1659$742ec2ed@news.sonic.net>
Source record: 1006

In article <baSno.10789$Ki.4268@newsfe17.iad>,
John T <newsreply@fuzzyfaraway.com> wrote:
>
>The link provided should have taken you to a page that has a large
>download icon about 1/3 down the screen . . that's what I used.

Worked fine for me in Firefox on a Mac. I clicked the Download icon,
and it not only downloaded the KMZ file, but launched Google Earth.
As usual, GE opened into a closeup of my neighborhood, but as soon
as I clicked on "AM Stations" and zoomed out (and turned off all the
annoying overlays that always seem to open even though I keep unchecking
them), I saw markers for KDOW in Palo Alto, KGO in Newark, and several
stations in San Jose. A handy KMZ file, thanks!

Patty

130. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 06:21:20 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <i7pa88$7a3$1@news.eternal-september.org>
Source record: 1007

John T <newsreply@fuzzyfaraway.com> wrote:

>The link provided should have taken you to a page that has a large
>download icon about 1/3 down the screen . . that's what I used.
>
>The page: http://fccinfo.com/fccinfo_google_earth.php
>
>Direct KMZ download: http://ge.fccinfo.com/fccinfo.kmz
>
>Hope that helps.

I don't know what you're getting, but I'm getting a file called fccinfo.kmz that is only 279 bytes in size. When I doubleclick on it and load Google Earth to read it I get in the Temporary Places tree a section called FCCInfo. Under that I get a choice of AM, FM, and TV stations, ASR towers, Broadcast Microwave, and something that says Cavell Mertz & Associates which has nothing in the tree under it.

Under the AM section I get a list of just 9 stations, KCNW, KCZZ, KDTD, KKLO, etc.

Under the FM I get sbout 23 stations including CPs. When I click on the FMs I notice that all the transmitter sites are between Topeka and Kansas City.

I'm not sure what I'm supposed to do to get other cities, but that's all I get. I have never used Google Earth to look at anything in the KC MO area, so there is no reason for GE to home there. I just looked at my saved locations, tours, and whatnot and see no reference to anything in Missouri, Kansas, or anything else near there, so it's nothing wrong with my Google Earth.

What gives?

131. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 06:21:32 UTC
From: sfdavidkaye2@yahoo.com
Message-ID: <i7pabs$7a3$2@news.eternal-september.org>
Source record: 1008

John T <newsreply@fuzzyfaraway.com> wrote:

>I might also suggest that you zoom in to an area of interest and the
>overlay should appear. The info in the sidebar changes constantly as
>you scroll your view around-- this being the source of some slowness,
>but also providing good information.

Oh, this is weird. I turned off the overlay, moved the map to the Bay Area
and turned it on and then things began appearing. For some reason it defaults
to the KC/Topeka area.

Thanks.

132. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 22:13:03 UTC
From: John T <newsreply@fuzzyfaraway.com>
Message-ID: <7hZno.17237$qU5.11493@newsfe20.iad>
Source record: 1009

```
* David Kaye wrote, On 9/26/2010 11:21 PM:
>
> Oh, this is weird. I turned off the overlay, moved the map to the Bay Area
> and turned it on and then things began appearing. For some reason it defaults
> to the KC/Topeka area.
>

Glad you got it working. The KC/Topeka thing is probably some US
geographical center thing going on.

JT
--
```

133. Re: Radio station towers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-27 22:13:13 UTC
From: W B Reese <zaq1xsw2@sonic.net>
Message-ID: <i3g1a65pnpm45nl9asirptpndqg34ehkj2@4ax.com>
Source record: 1010

I entered "KFI" and no problems.

Warren

On Mon, 27 Sep 2010 02:21:07 EDT, Patty Winter <patty1@wintertime.com>
wrote:

>
>In article <baSno.10789$Ki.4268@newsfe17.iad>,
>John T <newsreply@fuzzyfaraway.com> wrote:
>>
>>The link provided should have taken you to a page that has a large
>>download icon about 1/3 down the screen . . that's what I used.
>
>Worked fine for me in Firefox on a Mac. I clicked the Download icon,
>and it not only downloaded the KMZ file, but launched Google Earth.
>As usual, GE opened into a closeup of my neighborhood, but as soon
>as I clicked on "AM Stations" and zoomed out (and turned off all the
>annoying overlays that always seem to open even though I keep unchecking
>them), I saw markers for KDOW in Palo Alto, KGO in Newark, and several
>stations in San Jose. A handy KMZ file, thanks!
>
>
>Patty

134. Re: Radio commercial trips EAS receivers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-29 21:56:17 UTC
From: "rtnda@aol.com" <rtndanc@yahoo.com>
Message-ID: <1f551a33-20cd-4b23-a37c-50891a306d84@a7g2000prb.googlegroups.com>
Source record: 1011

On Sep 24, 8:41 am, pat...@sonic.net (Patty Winter) wrote:
> I hadn't heard this commercial, which has now been taken off the air:
>
> http://www.sbe.org/pub_sc.php#BPCommercial
>
> Did anyone here run across it, or hear about any stations that had
> trouble when their local EAS primary station aired it?
>
> Patty

I havn't heard it or heard of any problems with it, but I can imagine what it would sound like and I'm glad they got it off the air. Jerks at ad agencies in the past have used car horns, sirens and ringing telephones in commercials---to the confusion of listeners. On one or two occasions during my years in radio I was able to persuade managements to get agencies to change them on the ground that the station shouldn't be broadcasting something that might cause an accident. "Where's that horn coming from? Who's honking at me? For what?"

Gil Haar

135. Re: Radio commercial trips EAS receivers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-30 00:52:59 UTC
From: John Higdon <higgy@kome.com>
Message-ID: <higgy-D6AE5F.16485829092010@news.announcetech.com>
Source record: 1012

In article
<1f551a33-20cd-4b23-a37c-50891a306d84@a7g2000prb.googlegroups.com>,
"rtnda@aol.com" <rtndanc@yahoo.com> wrote:

> I havn't heard it or heard of any problems with it, but I can imagine
> what it would sound like and I'm glad they got it off the air.

Don't forget that the EAS burst (202 modem carrier) contains headers,
footers, event codes, region codes, and other information that has to
line up with the programming in a station's decoder. One item out of
place or incorrect and the message is ignored. Unless nefarious intent
was present, it is most highly unlikely that a random burst of even
genuine 202 data (which has its own self-validation) would present any
sort of problem to stations monitoring the broadcast for EAS purposes.

All that said, I think the current system is flaw-ridden in the
extreme...but this isn't one of those flaws. It should also be noted
that this is the first system (previous systems included EANS and EBS)
that has actually worked well enough that it has served in real
emergency notifications.

--
John Higdon
+1 408 ANdrews 6-4400
AT&T-Free At Last

136. Re: Radio commercial trips EAS receivers

Newsgroup: rec.radio.broadcasting
Date: 2010-09-30 22:12:28 UTC
From: "rtnda@aol.com" <rtndanc@yahoo.com>
Message-ID: <ee536ab9-7d4a-4983-ac6f-dec1e733e554@l25g2000prn.googlegroups.com>
Source record: 1013

On Sep 29, 5:52 pm, John Higdon <hi...@kome.com> wrote:
> In article
> <1f551a33-20cd-4b23-a37c-50891a306...@a7g2000prb.googlegroups.com>,
>
> "rt...@aol.com" <rtnd...@yahoo.com> wrote:
> > I havn't heard it or heard of any problems with it, but I can imagine
> > what it would sound like and I'm glad they got it off the air.
>
> Don't forget that the EAS burst (202 modem carrier) contains headers,
> footers, event codes, region codes, and other information that has to
> line up with the programming in a station's decoder. One item out of
> place or incorrect and the message is ignored. Unless nefarious intent
> was present, it is most highly unlikely that a random burst of even
> genuine 202 data (which has its own self-validation) would present any
> sort of problem to stations monitoring the broadcast for EAS purposes.
>
> All that said, I think the current system is flaw-ridden in the
> extreme...but this isn't one of those flaws. It should also be noted
> that this is the first system (previous systems included EANS and EBS)
> that has actually worked well enough that it has served in real
> emergency notifications.
>
> --
> John Higdon
> +1 408 ANdrews 6-4400
> AT&T-Free At Last

I wasn't referring to its actually setting off the receivers, but to
the annoyance factor.

137. Firesign Theatre Bozos Tour L.A. Oct 22, 23

Newsgroup: rec.radio.broadcasting
Date: 2010-10-22 14:55:24 UTC
From: "tedalvy@aoldotcom" <tedalvy@aol.com>
Message-ID: <4947575f-e974-41d7-8271-274680b4f024@h37g2000pro.googlegroups.com>
Source record: 1014

Bozos alert

Cheeky radio troupe Firesign Theatre revives its four-way yukfest (featuring Phil Austin, Peter Bergman, David Ossman and Phil Proctor) for a West Coast tour of its new show, "I Think We're All Bozos on This Bus," including an L.A. stop at the Barnsdall Art Theater. 4800 Hollywood Blvd., Hollywood. Fri. and Sat. $40-$60.

www.firesigntheatre.com

[Los Angeles TIMES Page D12 Thursday, October 21, 2010]

-end-

138. Re: Firesign Theatre Bozos Tour L.A. Oct 22, 23

Newsgroup: rec.radio.broadcasting
Date: 2010-10-22 16:02:42 UTC
From: Patty Winter <patty1@wintertime.com>
Message-ID: <4cc1ae51$0$1642$742ec2ed@news.sonic.net>
Source record: 1015

In article <4947575f-e974-41d7-8271-274680b4f024@h37g2000pro.googlegroups.com>,
tedalvy@aoldotcom <tedalvy@aol.com> wrote:
>Bozos alert
>
>Cheeky radio troupe Firesign Theatre revives its four-way yukfest
>(featuring Phil Austin, Peter Bergman, David Ossman and Phil Proctor)
>for a West Coast tour of its new show, "I Think We're All Bozos on
>This Bus,"

I was fortunate enough to live in Los Angeles (for a year at broadcasting
school) just as these guys were ramping up. They (all four? Or maybe just
a couple of them) had a show on KPFK on late Saturday nights, something
like 10:00 p.m. to 1:00 a.m. I remember them doing some of the skits that
later showed up on Firesign's records. One of the golden days of radio!

Patty

139. Re: Firesign Theatre Bozos Tour L.A. Oct 22, 23

Newsgroup: rec.radio.broadcasting
Date: 2010-10-25 15:03:01 UTC
From: "tedalvy@aoldotcom" <tedalvy@aol.com>
Message-ID: <dfbacf26-970e-42a3-8112-e3a188380e02@l14g2000yqb.googlegroups.com>
Source record: 1016

>>>They (all four? Or maybe just a couple of them) had a show on KPFK on late Saturday nights, something like 10:00 p.m. to 1:00 a.m. I remember them doing some of the skits that later showed up on Firesign's records. One of the golden days of radio! Patty<<<

Firesign Thaetre Roots tedalvy.com/fst.htm

In a January 20, 1967 FREEP article, L.A. Free Press writer Nat Freedland listed Radio Free Oz on KPFK-FM Sundays through Thursdays from 11 p.m. until 2 a.m.

1966

July 24 - The first broadcast of Radio Free Oz over KPFK-FM [Los Angeles] (Peter and various collaborators on the air five nights a week until March.)

November 17 - The Firesign Theatre's first performance, "The Oz Film Festival," a three-hour improvisation on Radio Free Oz.

1967

March - The first broadcast of a four-hour radio documentary on the American Indian, written and produced by Peter, David and Phil A., followed by a weekend Colloquium, followed by the first LOVE-IN, organized by Radio Free Oz, which moved to KRLA-AM [Los Angeles] the same day (March 26th).

Peace, Ted Alvy

140. Don Van Vliet RIP Capatin Beefheart on the Radio

Newsgroup: rec.radio.broadcasting
Date: 2010-12-19 19:33:23 UTC
From: "tedalvy@aoldotcom" <tedalvy@aol.com>
Message-ID: <c4db9f76-f825-40d6-91fa-911db1ce0983@o23g2000prh.googlegroups.com>
Source record: 1017

Don Van Vliet fans:

My friend Sleepy John Cuthbertson was a hippy FM Rock deejay on KZEL FM Eugene, Oregon.

Sleepy John drives north from Seattle, Washington on Saturday Nights so he can do a

volunteer radio show on KSER FM 90.7 (Independent Public Radio) in Everett, Washington.

RIP Don Van Vliet aka Captain Beefheart.

Peace, Ted Alvy (Cosmos Topper) tedalvy.com

Show: Left of the Dial Host: Sleepy John Cuthbertson

>Date: Saturday, 12/18/10, 9 PM

Time Artist Song Album Label

9:02p Little Feat Got No Shadow Sailin' Shoes Warner Brothers

9:06p -MIC BREAK- -MIC BREAK- -MIC BREAK-

9:06p Nic Armstrong & The Thieves Down Home Girl The Greatest White Liar SMG

9:09p John Lee Hooker Baby Lee The Healer Silvertone Records

9:13p Randy Newman Mama Told Me Not To Come The Best Of Randy Newman Rhino Records

9:15p Bonnie Raitt Tangled And Dark Luck Of The Draw Capitol

9:22p -MIC BREAK- -MIC BREAK- -MIC BREAK-

9:22p Alejandro Escovedo Slip With These Hands [Disc 1] Rykodisc

9:27p Charles Wright Good Things Rhythm & Poetry Rhino/Warner Bros.

9:33p -MIC BREAK- -MIC BREAK- -MIC BREAK-

9:33p Simple Minds See The Lights Real Life A&M

9:37p Elvis Costello & The Attractions Beyond Belief Imperial Bedroom [Disc 1] Columbia

9:40p -MIC BREAK- -MIC BREAK- -MIC BREAK-

9:41p Elvin Bishop Group So Good Feel It Fillmore/Sundazed

9:49p Lucinda Williams Hard Times Killing Floor Blues The Soul Of A Man Columbia / Legacy / Sony Music

9:54p Howlin' Wolf Spoonful Moanin' In The Moonlight MCA

9:56p Peter Wolf Homework Sleepless Artemis

10:00p -MIC BREAK- -MIC BREAK- -MIC BREAK-

10:03p Captain Beefheart & The Magic Band Diddy Wah Diddy The Dust Blows Forward: An Anthology [Disc 1] Rhino Records

10:06p Captain Beefheart & The Magic Band Frying Pan The Dust Blows Forward: An Anthology [Disc 1] Rhino Records

10:09p -MIC BREAK- -MIC BREAK- -MIC BREAK-

10:09p Captain Beefheart & The Magic Band Sure 'Nuff 'N Yes, I Do Safe As Milk

10:11p Captain Beefheart & The Magic Band Zig Zag Wanderer Safe As Milk

10:14p Captain Beefheart & The Magic Band Gimme Dat Harp Boy Safe As Milk One Way Records

10:19p -MIC BREAK- -MIC BREAK- -MIC BREAK-

10:19p Captain Beefheart & The Magic Band Sugar 'n Spikes Trout Mask Replica Reprise

10:21p Frank Zappa Willie The Pimp Hot Rats Rykodisc

10:36p -MIC BREAK- -MIC BREAK- -MIC BREAK-

10:36p Captain Beefheart & The Magic Band Clear Spot The Spotlight Kid/ Clear Spot Reprise/Warner

10:41p -MIC BREAK- -MIC BREAK- -MIC BREAK-

10:41p Captain Beefheart & The Magic Band Abba Zabba Live In Portland One Way Records

10:43p Captain Beefheart & The Magic Band Hot Head Live In Portland One Way Records

10:48p Captain Beefheart & The Magic Band Ashtray Heart Live In Portland One Way Records

10:52p Captain Beefheart & The Magic Band Dirty Blue Gene Live In Portland One Way Records

10:56p Captain Beefheart & The Magic Band Best Batch Yet Live In Portland One Way Records

-end-

141. U.S. Congress extends low-power FM stations

Newsgroup: rec.radio.broadcasting
Date: 2010-12-26 17:44:01 UTC
From: patty1@sonic.net
Message-ID: <4d177c10$0$44038$742ec2ed@news.sonic.net>
Source record: 1018

The U.S. Congress recently passed the Local Community Radio Act of 2010, which will expand the number of low-power FM stations by reducing the required minimum spacing between them and full-power stations. As it worked its way through Congress, the technical requirements for the separation were tweaked and the bill eventually gained the support of the NAB, which had originally opposed it.

I haven't been able to find any articles about the bill on large online news sites, but here's an article from Radio World, which appears to be an industry site:

http://www.rwonline.com/article/110948

This next article is on the website of the group that organized the effort to create the bill, so it's not neutral, but it does give a lot more information about who supported it:

http://www.prometheusradio.org/node/2438

I was frustrated that all of the articles talked about technical requirements for the new stations, but not whether they would have to actually have local content rather than syndicated feeds (note the support of several national religious organizations), so I went looking for the bill itself. Here it is:

http://www.thomas.gov/home/gpoxmlc111/h6533_enr.xml

So this bill really did only address technical issues, expanding the existing LPFM service. I didn't feel like spending a lot of time rooting around the FCC site for more details, but I did find their main LPFM page:

http://www.fcc.gov/mb/audio/lpfm/index.html

And this page about licensing requirements on the GPO website:

http://edocket.access.gpo.gov/cfr_2009/octqtr/47cfr73.853.htm

There are links to more sections of the CFR here:

http://www.fcc.gov/mb/audio/bickel/amfmrule.html#LPFM

Anyway, the bottom line seems to be that as long as a group can establish a local entity to hold the license, they can put whatever content they want on the air. I don't see anything that prohibits syndicated programming and requires the station to actually serve the local community. I guess we'll just have to hope that some of them do.

Here's the NPR story that originally brought my attention to the
bill:

http://www.npr.org/2010/12/13/132032417/Bid-To-Revive-Community-Radio-Stalls-In-Senate

(As the URL indicates, this story aired on Dec. 13th. The bill was
later un-stalled in the Senate.)

Patty